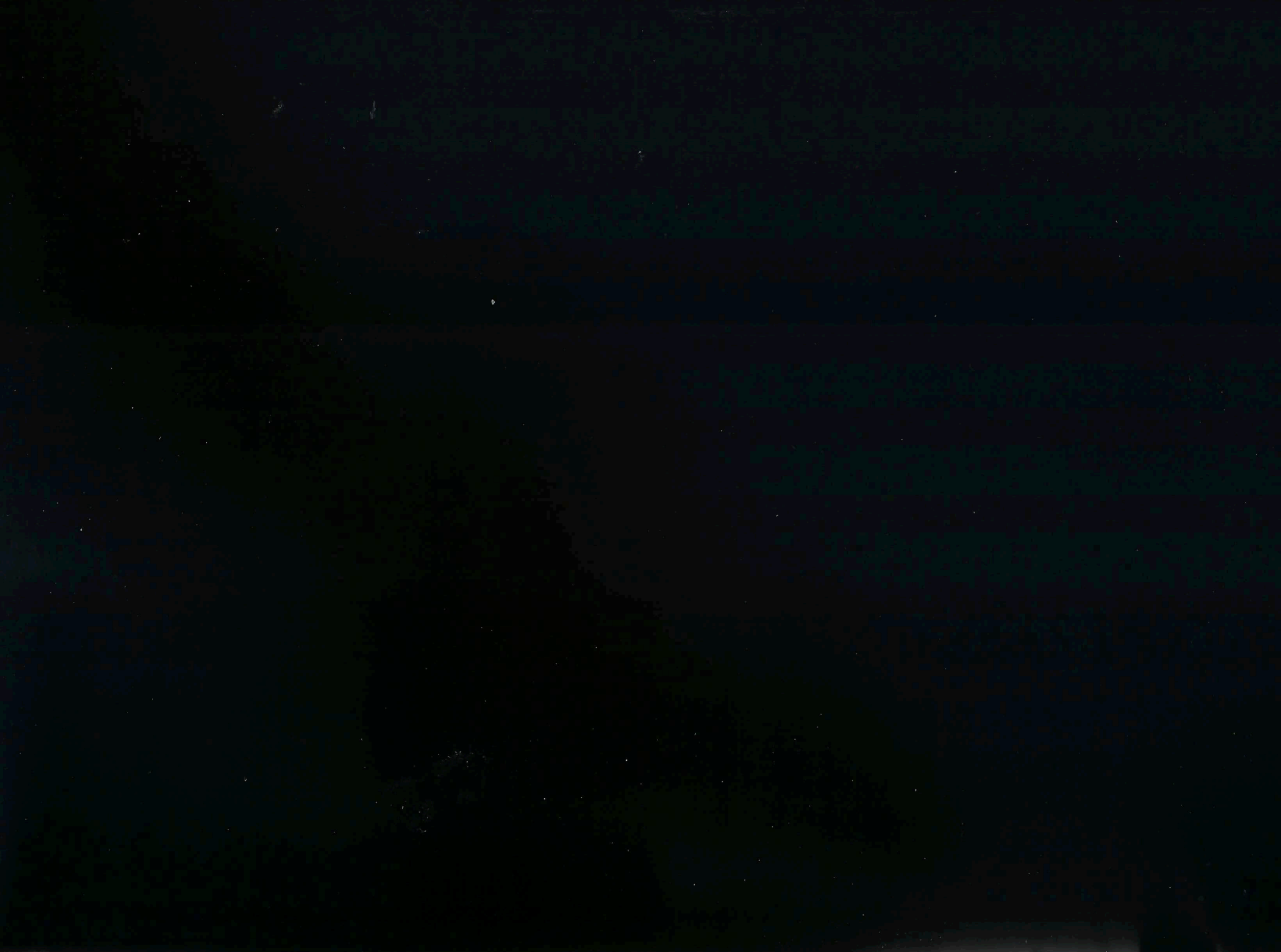

ON THE COVER

Ansel Adams, *Old Faithful Geyser,* Yellowstone National Park, WY, 1942

Cover photograph by Ansel Adams.
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67TH ANNIVERSARY SEASON

2004

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Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

William Jon Gray
Associate Conductor, Chorale and Chorus

Please Note: No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No smoking shall be permitted within any part of each venue, including stage, backstage and foyer.

Latecomers will not be seated while the performance is in progress.

2005 Carmel Bach Festival - 68th Season
July 16 - August 6, 2005

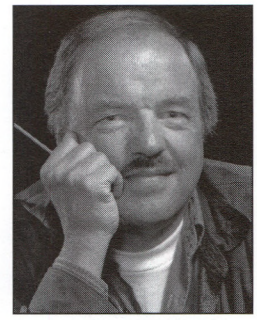
Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

Schedules, history, artist profiles and more at: http://www.bachfestival.org

This program is made possible in part by a grant from the
Cultural Council for Monterey County
through funding from the
Monterey County Board of Supervisors

Music Director's Message

BRUNO WEIL



Courtesy of Bob Kolbrener

Bruno Weil

Bach's youngest son Christian represents the next generation in Bach's house. The music of his father he considered to be "old stuff." New generations always have to find their own ways, and Christian learned the new musical style and fashion in Italy. Young Mozart was deeply influenced and impressed by Christian's music — I will show this on Tuesday night.

Soon the "old stuff" turned out to be eternal and immortal music.

J.S. Bach's status started to grow and shine. The composers who followed him appreciated his art and praised his work. Stravinsky's *Octet for Winds* is inconceivable without Bach's art of counterpoint.

We cannot live without Bach — that is why we come to Carmel every year!

Bruno Weil

Bruno Weil

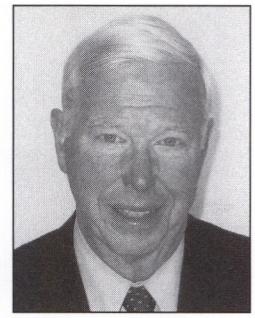
Guest conducting many of the major international orchestras and having numerous recordings has spread Bruno Weil's fame as one of the world's leading conductors of Viennese Classical music. Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara. A prize winner of several international competitions, he was named General Music Director of the City of Augsburg in 1981, being Germany's youngest General Music Director at that time. Maestro Weil recently resigned his post as General Music Director of the City of Duisburg, Germany. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Bruno Weil has performed with leading symphony orchestras such as the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, and the Sydney Symphony Orchestra.

Numerous recordings with the Tafelmusik Orchestra, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical and BMG Label. In 1997 Bruno Weil won the Echo Klassik Award as Conductor of the Year. He has also earned enthusiastic acclaim for his Schubert recordings and for his recording of Mozart's *Requiem*. His recent CD releases include the complete recording of the opera *Endimione* by Johann Christian Bach, (Echo Klassik Award 2000 — Best opera recording 17th/18th century) and Liszt's *Beethoven Cantata* and the *Choral Fantasy*, Op. 80 by Beethoven. His latest recording just released is the Opera *Freischütz*.

Bruno Weil has also conducted the German Opera Berlin, the Hamburg State Opera, the Semper Opera Dresden, and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England. He is Music Director of the Carmel Bach Festival, California as well as Artistic Director of the period instrument festival *Klang und Raum* (sound and space) in Irsee, Bavaria. In October 2001 he was appointed Professor of Conducting in Munich at the State Academy for Music and Theatre.

President's Message

JOHN W. BUFFINGTON, PRESIDENT, BOARD OF DIRECTORS



John Buffington

Welcome to the sixty-seventh Carmel Bach Festival! It promises to be wonderful.

Never before has the Carmel Bach Festival had a brighter future. We have an outstanding Music Director and skilled and dedicated musicians. We continue to present top musical programs, and are expanding our educational programs. We have enthusiastic and committed volunteers, staff and Directors. And we are back home in the renovated and unmatched Sunset Center.

Despite the challenges and changes over the years, the Festival continues its original mission: to celebrate the works of Johann Sebastian Bach, his contemporaries, and his musical heirs. Today, our number one priority is to provide Festival conditions that are conducive to growing artistic excellence with fiscal responsibility. The 2004 Carmel Bach Festival fulfills this responsibility.

To do this takes many people. I personally want to thank Bruno Weil and all the musicians, the many volunteers, the staff and my fellow Directors for all they do to bring such inspired and great visionary music to Carmel.

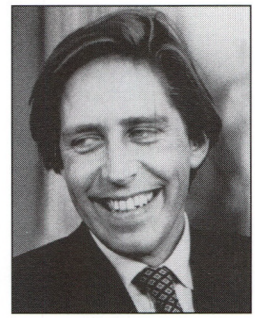
And on behalf of the Board of Directors and the entire Festival family, thank you Patrons and Donors, and welcome to you all to this sixty-seventh Carmel Bach Festival. Have fun and enjoy!

Jack Buffington

Jack Buffington
President, Board of Directors

Managing Director's Message

WILLEM WIJNBERGEN, EXECUTIVE VICE PRESIDENT AND MANAGING DIRECTOR



Willem Wijnbergen

The 2004 Festival brings you depth and quality in many ways. For the first time in the history of the Festival, we will be performing one of Beethoven's great symphonies as part of a multi-year exploration of the rich relationships between Bach and Beethoven.

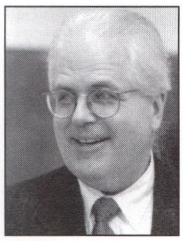
Another first is the incredibly powerful Mozart program on the Friday evenings featuring the dramatic Litaniae that is relatively unknown to audiences, and you'll wonder why.

You are already familiar with the wonderful sound and artistry of our instrumentalists and soloists. This year, under the leadership of our new Associate Conductor for the Chorale and Chorus, you will be able to experience what true vocal excellence sounds like. An exciting and important new dimension to the Festival. Plus, we'll have all of our musicians back, and will be enjoying our beautiful Sunset Theatre for the second year.

We are excited. And hope you will be, too.

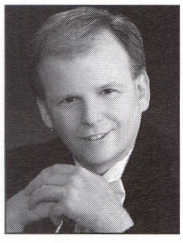
Willem Wijnbergen
Executive Vice President and Managing Director

Willem Wijnbergen comes to the Carmel Bach Festival from BC&DG, a management and marketing consulting firm in Los Angeles, where he has been President since 2000. Previously he was Executive Vice President and Managing Director of the Los Angeles Philharmonic from 1998-2000 and Managing Director of the Royal Concertgebouw Orchestra in Amsterdam from 1992-1998. Before that, he has also held positions as Assistant Brand Manager at Procter & Gamble (1990-1992) and was Assistant Conductor and concert pianist with the Rotterdam Philharmonic in the Netherlands from 1983-1988. He holds Master of Business Administration and Master of Arts in Arts Administration degrees from Southern Methodist University in Dallas, Texas. In addition, Mr. Wijnbergen has received a Master of Arts in Piano Performance from the City Conservatory of Music in Groningen, The Netherlands. Mr. Wijnbergen has a wide range of experience prior to coming to the Carmel Bach Festival. While at the Los Angeles Philharmonic, he was instrumental in raising $12 million in private donations as part of the fundraising campaign for the Disney Concert Hall. He developed and finalized the vision and strategy for a major $30 million Hollywood Bowl renovation plan and revitalized the Bowl's programming for the '99 season. At the Royal Concertgebouw Orchestra, Mr. Wijnbergen restored the organization's financial and artistic position and stability while expanding international touring around the world and re-establishing international awareness of the high artistic prestige of the Orchestra, through increased recording, radio and television activity.



DAVID GORDON
Vocal Coordinator; Director, Adams Vocal Master Class; Education Director; Lecturer
(Carmel, CA)

College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. 16th season in Carmel. International career on the opera and concert stage. Frequent guest artist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. He has performed 60 principal roles with San Francisco Opera; Metropolitan Opera; Lyric Opera, Chicago; Hamburg Staatsoper; Houston Grand Opera. Recordings on Telarc, RCA Red Seal, London-Decca, Delos CDs. Website: www.spiritsound.com
(Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.)

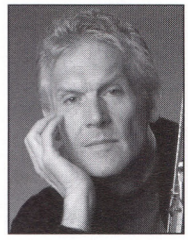


WILLIAM JON GRAY
Associate Conductor, Chorale and Chorus
(Bloomington, IN)

Indiana University; Juilliard School, New England Conservatory; Boston University. The Carmel Bach Festival is delighted to welcome William Jon Gray to his debut season in Carmel. William is currently Assistant Professor of Music at the Indiana University School of Music, where he teaches graduate-level conducting, choral literature, and score study. He also regularly conducts major choral and operatic performances at IU. From 1986 to 1993 he served as Artistic Director and Conductor of the Masterworks Chorus and Orchestra of Washington, DC. He has been Assistant Conductor Boston's Handel and Haydn Society, and has appeared as guest conductor with the National Chamber Orchestra; the Lafayette Symphony; the Handel and Haydn Society; and the Bloomington Early Music Festival Baroque Orchestra.

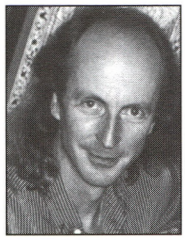
SUZANNE MUDGE
Trombone; Tower Music Director
(Burlingame, CA)

B.Mus. Univ. of The Pacific; M.M. Univ. of Arizona; 19th season in Carmel. Freelance trombonist in the SF Bay Area and has performed with San Jose Symphony, Marin Symphony, Berkeley Symphony, Monterey Symphony, Tucson Symphony, Arizona Opera; 15 years Principal Trombone with Modesto Symphony; founding member Seraphim Brass Quintet; currently Principal Trombone with Women's Philharmonic and Second Trombone, Fremont Symphony, and Director of Wind Ensembles and Jazz Band at Lowell High School, San Francisco.



JESSE READ
Principal Bassoon; Recital Director; Lecturer
(Vancouver, Canada)

Jesse Read returns for his 25th season as Principal Bassoonist and Director of Recitals. He has been Principal Bassoonist of the Vancouver Opera Orchestra; CBC RadioCurio Ensemble; and the Pacific Baroque Orchestra; recorded with numerous groups including Tafelmusik of Toronto, Philharmonia Baroque; San Francisco; Capella Clementina, Köln; Boston Baroque Orchestra; and the Los Angeles Baroque Orchestra; and has appeared as soloist with the CBC Vancouver Chamber Orchestra; Victoria Symphony; Dutch Radio Chamber Orchestra; Netherlands Chamber Orchestra; St. Petersburg Philharmonic Chamber Orchestra; Rotterdam Philharmonic; as well as orchestras and ensembles in France, Germany, Holland, Belgium, Switzerland, Portugal, the Czech Republic, and Austria. He served on the faculty of the European Mozart Academy, and has given masterclasses in Prague, Warsaw, Florence, Venice and Krakow, University of Delaware, and the Utrecht Conservatory. His solo CDs on the Etcetera, Bravura and Skylark Labels are well-known and often heard in broadcasts. Jesse is the Director of the School of Music at the University of British Columbia in Vancouver, Canada, where he conducts the university symphony orchestra.



CAREY BEEBE
Harpsichord & Continuo Organ Preparation
(Sydney, Australia)

Harpsichord maker with his work spread around the globe. Instruments & services used by Opera Australia, silverchair, Singapore's Esplanade Theatres by the Bay, Chinese University of Hong Kong, Sibelius Academy Helsinki. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.

The Discovery Series

THREE WEEKS OF FREE MASTER CLASSES, PERFORMERS' PANELS, LECTURES AND PRE-CONCERT TALKS PROVIDING ENTRÉE FOR NEW AUDIENCES AND INSIGHT FOR LONG-TIME PATRONS INTO THE MAGIC OF BAROQUE MUSIC.

SATURDAYS July 17, 24, 31 (not August 7)

2:30 pm — Carpenter Hall, Sunset Center Lower Level *(enter from Mission Street)*

J.S. Bach — The Man Behind the Myth

David Gordon, Festival Education Director

David Gordon has a distinguished international reputation as an interpreter of Bach's vocal music. With anecdotes, insightful musings, and fascinating historical facts, he will explore the story of Bach the professional musician, and family man.

6:45 pm — Carpenter Hall, Sunset Center

Facing the Music

Informal pre-concert talk with David Gordon

7:15 pm — Sunset Center Terrace

Tower Music

SUNDAYS July 18, 25, August 1

12:45 pm — Carpenter Hall, Sunset Center Lower Level

Opera in the Church

David Gordon

David Gordon introduces the festival performaces of Bach's *St. Matthew Passion*, the dramatic masterpiece sometimes described as Bach's "opera."

1:45 pm — Sunset Center Terrace

Tower Music

MONDAYS July 19, 26, August 2

Noon-2:00pm — Carmel Presbyterian Church

Adams Vocal Master Class

Hosted by David Gordon, Bach Festival Education Director

Carmel Presbyterian Church is located on the SE corner of Ocean and Junipero in Carmel

TUESDAYS July 20, 27, August 3

6:45 pm — Carpenter Hall, Sunset Center

Facing the Music

Informal pre-concert talk with David Gordon

WEDNESDAYS July 21, 28, August 4

10:30 am — Carpenter Hall, Sunset Center

The Mission Concert Lecture

Lecture by William Jon Gray, Festival Chorale Director and conductor of the Mission Concert

William Jon Gray introduces the music of his 2004 Mission program. *(July 21 only – with the Festival Chorale)*

8:15 pm — Carmel Mission Basilica

Tower Music

THURSDAYS July 22, 29 and August 5

July 22 4:00 pm — vocalists
July 29 10:30 am — winds *(note time shift)*
Aug 5 10:30 am — strings
Carpenter Hall, Sunset Center Lower Level

Performers' Panels

Informal conversations with members of the Festival Ensemble

What is it about Baroque music which inspires musicians and listeners to respond to its challenges and mysteries? What inspires someone to become a professional musician in the first place? This ever-popular series of informal Q&A sessions with members of the Festival Ensemble gives you the chance to pose those questions you've always wanted to ask. The wind and string sessions will include instrument demonstrations.

Noon-2:00 pm — Carmel Presbyterian Church

Adams Vocal Master Class

Hosted by David Gordon

The Discovery Series

THREE WEEKS OF FREE MASTER CLASSES, PERFORMERS' PANELS, LECTURES AND PRE-CONCERT TALKS PROVIDING ENTRÉE FOR NEW AUDIENCES AND INSIGHT FOR LONG-TIME PATRONS INTO THE MAGIC OF BAROQUE MUSIC.

6:45 pm — Carpenter Hall, Sunset Center

Facing the Music
Informal pre-concert talk with David Gordon

FRIDAYS July 23, 30 and August 6

6:45 pm — Carpenter Hall, Sunset Center

Facing the Music
Informal pre-concert talk with David Gordon

7:15 pm — Sunset Center Terrace

Tower Music

TOWER MUSIC

Open Air Serenades by the Festival Brass
Suzanne Mudge, Director

Fridays, Saturdays
7:15 pm — Sunset Center Terrace

Wednesdays
8:15 pm — Carmel Mission Basilica

Sundays
1:45 pm — Sunset Center Terrace

ADAMS VOCAL MASTER CLASS

Mondays and Thursdays

12 noon until 2:00 pm — Carmel Presbyterian Church

Sessions led by David Gordon, Master Class Director and Sanford Sylvan, Festival Baritone Soloist

Founded in 1984 to honor the late Virginia Best Adams, this program presents four talented young professional singers in public coaching sessions with David Gordon, Festival Education Director, and Sanford Sylvan, Festival Baritone Soloist. At these unique and light-hearted sessions, the audience can glimpse "behind the scenes" as the young singers refine their interpretation and vocal artistry.

FAMILY CONCERT SERIES

Saturdays, July 24, 31 and August 7 — Sunset Theater

July 24 4:00 pm
California Summer Music

July 31 4:00 pm
Junior Bach Festival of Berkeley

August 7 4:30 pm
Winners of the Carmel Bach Festival Youth Musicians Auditions.

OUTREACH

Festival Chorale directed by William Jon Gray

Thursday, July 29 7:30 pm
Oldemeyer Center, Hilby Avenue, Seaside

Thursday, August 5 *time TBA*
San Carlos Cathedral, Church Street, Monterey

Virginia Best Adams

The study of the vocal music of Bach and his fellow baroque masters — from Monteverdi to Handel — is a golden opportunity to explore musician ship, vocalism, languages, styles, and artistic awareness. The journey is one of discipline and rigor, but it also can be great, great fun.

Each year the Bach Festival receives applications from talented young professionals from around the world. We select four gifted singers and invite them to join the Festival ensemble to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to coach Baroque music in a professional environment.

The Adams Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the continued support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish.

The six coaching sessions with the Adams Fellows are open free to the general public. In a casual, light-hearted atmosphere we will hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

In leading this year's sessions I'm joined once again by a dear friend and favorite colleague: Bach Festival baritone soloist Sanford Sylvan, a dedicated and distinguished artist-teacher. We are accompanied by our uniquely wonderful pianist Melinda Coffey.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.

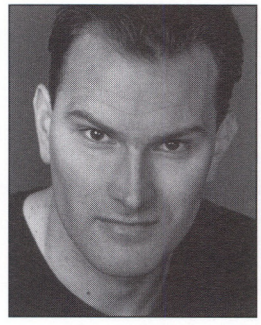
David Gordon
Director, Adams Vocal Master Class

David Gordon Introduces the 2004 Adams Fellows

Emily Sinclair
Soprano
(Chicago, Illinois)

Northwestern University; Manhattan School of Music; Yale University

Emily has sung with Opera Colorado, Central City Opera, Kentucky Opera, DuPage Opera and Utah Festival Opera. Her repertoire includes principal roles in *Rigoletto, The Old Maid and the Thief, The Merry Widow, Don Giovanni, Pagliacci,* and *Lucia di Lammermoor.* Her concert and recital credits include the Tanglewood Music Festival and Weill Recital Hall at Carnegie Hall. She is a prize winner in several major competitions including the Washington International Competition and the Bel Canto Foundation. Email: emilysoprano@aol.com



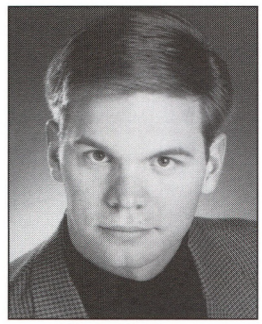
Daniel Bubeck
Countertenor
(Bloomington, Indiana)

Indiana University; Peabody Conservatory; University of Delaware

Daniel hails from Wilmington, Delaware. He made his operatic debut in Paris in the world premiere of John Adams' Opera/Oratorio *El Nino,* a work he has since sung in dozens of performances on stages around the world. In the music of the 17th and 18th century, Daniel has been a featured soloist with a diverse list of early music ensembles throughout the USA. Daniel's most recent engagements have taken him to Japan, Norway, and Sweden. Email: dan@danbubeck.com

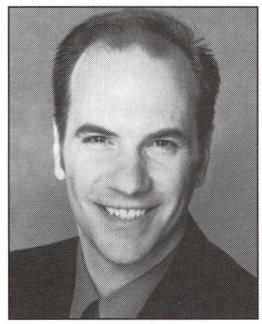
Virginia Best Adams Vocal Master Class

This program is generously made possible each year by the Virginia Best Adams Endowment Fund.



Nathan Davis
Tenor
(New York, New York)

University of Illinois; Westminster Choir College
Nathan recently won first prize in the 2004 American Bach Society Vocal Competition. He is pursuing a double career as vocal soloist and choral conductor. As tenor soloist he has appeared at the Spoleto Festival USA; the San Antonio Opera Festival; and with numerous concert and choral societies in the eastern U.S., in repertoire ranging from Bach and Handel to Offenbach and Bernstein. He is the founder/director of the Young New Yorkers' Chorus, a choir for young adults in New York City. The group made its debut in May 2004. Email: nathan@ynyc.org



Tim Krol
Baritone
(San Francisco, California)

Originally a New York native, Tim performed and toured with the acclaimed vocal ensemble Chanticleer from 1991 to 2000, and can be heard on thirteen of that group's recordings. Tim's opera credits include Benjamin Britten's *Curlew River;* Elliot Carter's *What Next?;* David Conte's *The Dreamers;* and Puccini's *La Boheme*. As a concert and oratorio soloist, Tim has performed throughout the United States, most recently with the Minnesota Orchestra and the San Francisco Bach Choir, where he sang the role of Jesus in Bach's *St. Matthew Passion*. Email: timjkrol@mac.com

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund since July 1, 2003 through May 31, 2004.

Dr. and Mrs. Michael Adams
Mrs. Sarah Adams
Mr. and Mrs. Vladimir Ashkenazy
Mr. and Mrs. Robert Attiyeh
Mr. and Mrs. Alan T. Brenner
Ms. Sylvia Broadbent
Mr. and Mrs. Edward D. Crouch
Mr. and Mrs. William G. Doolittle
Mr. and Mrs. Walter C. Douglas
Mr. and Mrs. Winston Elstob
Mrs. Frances George
Mr. and Mrs. Henry Gilpin
Mrs. Bruce Grimes
Mr. and Mrs. Ken Helms
Ms. Kathleen G. Henschel
Mr. and Mrs. Leo Holub
Mr. and Mrs. Alfred Holzer
Mr. Peter Hoss
Mr. W. Kent Johns
Mr. and Mrs. Robert Kolbrener
Dr. and Mrs. Arnold Manor
Ms. Virginia Mayhew
Ms. Katie Clare Mazzeo
Mr. and Mrs. Harold L. Morris
Ms. Marion L. Patterson
Drs. John and Helen Schaefer
Mr. and Mrs. Fred J. Solomon
Mr. and Mrs. Robert Sullivan, Jr.
Mr. and Mrs. Jeptha A. Wade, Jr.
Mrs. Jack Weatherwax

Coaching sessions take place Noon-2 pm on Mondays: July 19, 26, and August 2; and Thursdays: July 22, 29, and August 5, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. See the "Discovery Series" (page 7) for more information.

The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday, August 7, at 2:00 pm in the Sunset Center. Tickets are available at the door.

The Master Class website is www.spiritsound.com/bachinfo.html

Carmel Bach Festival Orchestra

BRUNO WEIL, CONDUCTOR

Violins

Elizabeth Wallfisch,
Concertmaster
Barbara L. Downie
Catherine Emes
Rachel Evans
Nina Falk
Naomi Guy
Tim Haig
Ann Kaefer Duggan
Emlyn Ngai
Cynthia Roberts
Amelia Roosevelt
Elizabeth Stoppels Girko
Joseph Tan
Monica Waisman
Gabrielle Wunsch

Violas

George Thomson, *Principal*
Elly Winer, *Associate Principal*
Meg Eldridge
Michelle Dulak
Nancy Lochner

Cellos

Douglas McNames, *Principal*
Joanna Blendulf
Paul Rhodes
Bill Skeen
Allen Whear
Associate Principal

Double Basses

Jordan Frazier, *Principal*
Bruce Moyer
Derek Weller

Flutes

Robin Carlson-Peery,
Principal
Kimberly Reighley
Teresa Orozco-Peterson
Dawn Walker

Oboes

Roger Cole, *Principal*
Neil Tatman,
Associate Principal
Brian Greene
Ellen Sherman

Clarinets

Steve Girko, Principal
Bruce Nolan

Bassoons

Jesse Read, *Principal*
Britt Hebert

Trumpets

Wolfgang Basch,
Principal
Susan Enger
Leonard Ott
John Pearson

Trombones

Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Soloman

French Horns

Christopher Cooper,
Principal
Loren Tayerle

Timpani

Kevin Neuhoff

Lutes

Richard Kolb

Harpsichord and Organ

Andrew Arthur
William Jon Gray
Yuko Tanaka

Carmel Bach Festival Chorale and Chorus

WILLIAM JON GRAY, ASSOCIATE CONDUCTOR, CHORALE AND CHORUS

Chorale

Sopranos

Megan Beltran
Corey Carleton
Susan Consoli
Georgina Joshi
Jolaine Kerley
Alice Kirwan Murray
Elisabeth Marshall
Emily Sinclair, *Adams Fellow*

Alto/Countertenors

Daniel Bubeck, *Adams Fellow*
Janet Campbell
Teresa Herold
Elizabeth Johnson
Helene Quintana
Hyoun Soo Sohn

Tenors

Matthew Anderson
Nathan Bick
Pablo Cora
Nathan Davis, *Adams Fellow*
Daniel Hutchings
Zachary Novak
Ryan Turner

Basses

Chris Carducci
Jeffrey Fields
Scott Graff
Tim Krol, *Adams Fellow*
Nikolas Nackley
Jonathan Stinson
Douglas Williams

Chorus

Sopranos

Ida Emily Barber
Cathryn Blake
Carol Bradford
Barbara Brooks
Beverly Dekker-Davidson
Margaret Kylander
Agneta Lenberg
Nancy Opsata
Jenny Paduan
Dottie Roberson

Altos

Barbara Bown
Jane F. Buffington
Elaine Cecile
Patricia Hablutzel
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Susan Mehra
Nancy Tanner Miccoli
Frances Rossi
Jean Widaman
Peg Wittrock

Tenors

Thomas Barber
Larry Davidson
Patrick Lynch
Robert Ramon
Johnnie Senna
Mark Stevens
Mark R. Wendland
David Wittrock

Basses

Aaron Barnes
Nathan Blau
Rex Buddenberg
Vinz Koller
John McConnell
Frank Raab
Robert Richmond
Larry Smith
Don Trout

Tower Music at the Carmel Bach Festival

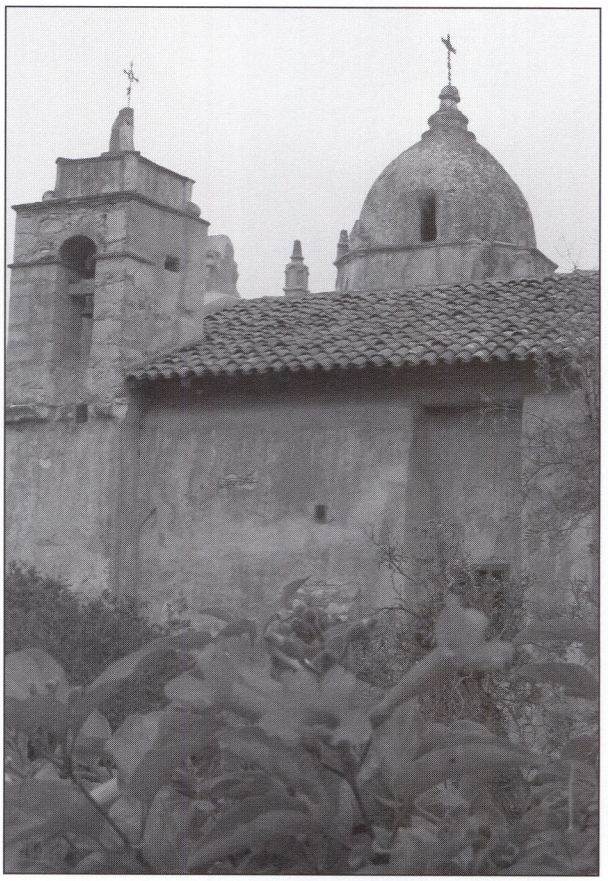
SUZANNE MUDGE, DIRECTOR

Tower Music features the Brass section of the Carmel Bach Festival in a variety of ensemble configurations: horn duets, trumpet trios, brass quartets and quintets to the full complement with percussion.

The tradition of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church — or a gazebo on a golf course!

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led by Gordon Stewart for 25 years.

— *Suzanne Mudge*

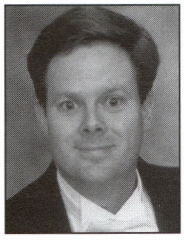


The Festival Brass:

Leonard Ott, *trumpet*
Susan Enger, *trumpet*
Bruce Chrisp, *trombone*
Suzanne Mudge, *trombone*
Wayne Solomon, *bass trombone*
Chris Cooper, *horn*
Loren Tayerle, *horn*
Kevin Neuhoff, *percussion*

ANDREW ARTHUR
Harpsichord, Organ
(London, England)

Gonville & Caius College, Cambridge. Sixth season in Carmel. Musical Director: Orpheus Britannicus, Collegia Cantabrigiensia & Chandos Chamber Choir. Chorus Master for Opera Northern Ireland (Mozart Idomeneo), Philharmonia Baroque Orchestra (Handel Solomon). Organ recitalist worldwide. International tours and concert engagements as concerto soloist and continuo-player: The Hanover Band (Principal), The English Baroque Soloists, The Steinitz Bach Players, Canzona, Da Chiesa, The Academy of St. Martin in the Fields, The King's Camerata. Associate Director of Music and Assistant Organist, All Saints' Church, Margaret Street, London. Recently released solo recording of *Organ Music for Passiontide* (PRCD 818) on the church's newly restored 1910 Harrison & Harrison organ. Numerous other DVD & CD Recordings on ASV, BBC, Opera Rara, Griffin, and Priory labels.
Please visit: www.andrewarthur.com

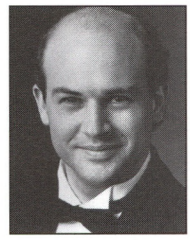


ALAN BENNETT
Festival Tenor Soloist
(Bloomington, IN)

Seventh season in Carmel. Nationally renowned concert soloist, especially noted for Bach, Handel, and Mozart. Credits include Cleveland Orchestra; Seattle Symphony; Kansas City Symphony; Philharmonia Baroque Orchestra; Atlanta Symphony; Colorado Symphony; Calgary Philharmonic; St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra; period instrument ensembles including the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. Frequent guest with ensembles and music festivals including Tanglewood; Oregon and Bethlehem Bach Festivals; San Francisco Bach Choir; Houston Masterworks Chorus; Oratorio Society of New York; Washington Choral Arts Society; and the Baltimore Choral Arts Society. Has appeared with some of the worlds most prominent Baroque music conductors including Christopher Hogwood, Bruno Weil, Helmuth Rilling, Nicholas McGegan, Paul Hillier, Bernard Labadie and the late Robert Shaw.

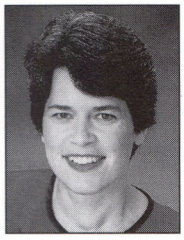
KIRSTEN BLASE
Festival Soprano Soloist
(London, England)

Indiana University School of Music. Opera Studio Nederland, Carmel Bach Festival Virginia Best Adams Fellow 2000 participant. Third season in Carmel as soloist. Opera and Concert engagements including Netherlands Opera; Opera Theatre of St. Louis; Karlsruhe Handel Festspiele; Halle Handel Festspiele; Brooklyn Academy of Music; Oregon Bach Festival; BBC Symphony Orchestra; London Symphony Orchestra; Netherlands Radio Philharmonic Orchestra; Rotterdam Philharmonic; Noord Nederlands Orkest; London Sinfonietta; Le Parlement de Musique; Brooklyn Philharmonic; The King's Consort; Concert Royal; Four Nations Ensemble; Ars Antiqua; Indianapolis Chamber Orchestra; Dallas Bach Society; American Classical Orchestra; Ensemble Oubache; Da Chiesa. Upcoming performances include: Wagner's *Ring Cycle* at Theatre du Chatelet in Paris under Christoph Eschenbach, and Paisiello's *Il Barbiere di Siviglia* at the Ludwigsburgerschloss Festspiele. Co-Founder: Orpheus Britannicus. Film: *The Death of Klinghoffer* for British Channel Four. Recordings: Harmonia Mundi USA, M10 Records France.



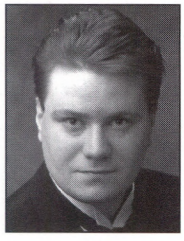
BENJAMIN BUTTERFIELD
Festival Tenor Soloist
(Toronto, Canada)

Second season in Carmel. Concert and opera soloist worldwide. Operatic credits include Teatro di San Carlo, Naples; Theatre du Capitole, Toulouse; Welsh National Opera; Canadian Opera Company; New York City Opera; L'Opera di Montreal; Vancouver Opera; Glimmerglass Opera; and Canterbury Opera, New Zealand. He has appeared as concert soloist with Philharmonia Baroque; Trevor Pinnock and the English Concert; San Francisco Symphony; Houston Symphony; National Symphony at the Kennedy Center; Toronto Symphony; the Saito Kinen Festival in Japan; the BBC Proms; L'Orchestre Philharmonique de Strasbourg; and Festival Vancouver. Recordings include the *Britten Serenade and Canticles* (Juno award winners); and other recordings of Brahms, Schumann, Haydn, and Bach (including Bach's *Christmas Oratorio* with the Bach Choir of Bethlehem). Appears on film in Purcell's *Dido and Aeneas* with the Mark Morris Dance Company and numerous concert videos.



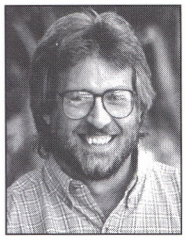
KENDRA COLTON
Festival Soprano Soloist
(Boston, MA)

Oberlin College; Cincinnati Conservatory (degrees in piano and voice). Seventh season in Carmel. Soloist with Los Angeles Philharmonic and the orchestras or Boston, San Francisco, Minnesota, Houston, Pittsburgh, National, Milwaukee, Indianapolis, San Antonio, and Austin. On the opera stage she has sung Mozart's *Il Re Pastore* for Boston Lyric Opera; Handel's *Tolomeo* at the International Handel Festival in Göttingen, Germany; and Mozart's *Marriage of Figaro*, Argento's *Postcard from Morocco*, and the complete Monteverdi opera cycle for Skylight Opera. Guest appearances with the Handel & Haydn Society; Casals Festival; Göttingen Handel Festival; Washington Bach Consort; Santa Fe Chamber Music Festival; Bethlehem Bach Choir; Cathedral Choral Society; Music of the Baroque in Chicago; and Santa Fe Pro Musica. Recordings include *Le Charme*, a collection of French art songs, and *He Brought Me Roses*, 25 lieder by Joseph Marx. She has also recorded Bach's *St. John Passion* and *Cantata 133* for Koch International Records with Emmanuel Music where she performs regularly in recitals, oratorios and their weekly cantata series.



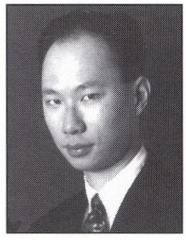
JEFFREY FIELDS
Festival Baritone Soloist; Chorale Baritone
(San Jose, CA)

Appears throughout California and beyond as concert soloist. He sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Recent and current engagements include Bach's *Magnificat* and *Cantata 110* with Philharmonia Baroque; the *St. Matthew Passion* with the Bach Society of St. Louis; the title role in Mendelssohn's *Elijah* at the Music in the Mountains Festival; Haydn's *Creation* in Los Angeles, Salinas and Carmel; Bach's *B Minor Mass* with the San Francisco Bach Choir; Handel's *Messiah* in Santa Cruz; and Mozart's *C Minor Mass* in Ventura. His wide operatic repertoire includes Marcello in Puccini's *La Boheme*, Papageno in Mozart's *Die Zauberflote*, and Herod in Massenet's *Herodiade*, as well as a broad spectrum of concert works, oratorios and art song.



DOUGLAS MCNAMES
Principal Cello
(Wilmington, DE)

Principal Cellist, Delaware Symphony; Reading Symphonies; Opera Delaware. His diverse repertoire spans three centuries. Delaware State Arts Council Fellowship recipient. Member, Brandywine Baroque; Melomanie; Pro Musica Rara; Arco Voce ensembles. Regular substitute with Philadelphia Orchestra. Recordings on Etcetera, Spectrum, Centaur, Epiphany, and Dorian CDs include complete cello sonatas of J.B. Masse.

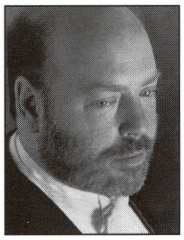


EMLYN NGAI
Associate Principal Violin
(Hartford, CT)

McGill University; Oberlin College Conservatory; Hartt School. Violinist of Adaskin String Trio; Associate Concertmaster, Apollo's *Fire;* Concertmaster, Tempesta di Mare. First prize, Locatelli Concours Amsterdam. Former faculty, McGill University. Member, Historical Performance faculty at Boston University and the string faculty at the Hartt School. Recordings: ATMA, Centaur, Chandos, DHM, Eclectra, Musica Omnia, Telarc, Titanic, Vanguard Classics.

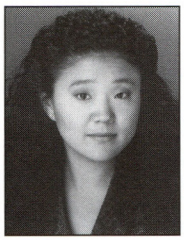
SALLY-ANNE RUSSELL
Festival Mezzo-Soprano Soloist
(Grange, Australia)

Third season in Carmel. International career in concert, recital and on the operatic stage in the Netherlands, Austria, The United Kingdom, Germany, Japan, America, Canada, and New Zealand, and extensively throughout her homeland Australia. Operatic roles include Rosina *(Il Barbiere di Siviglia)*, Suzuki *(Madama Butterfly)*, Mistress Quickly *(Falstaff)* and most recently Ursula in *Beatrice et Benedict* at the Kennedy Center in Washington. Sally-Anne appears regularly with all the Symphony Australia Orchestras, Australian Chamber Orchestra, Australian Bach Ensemble and at all of the major Australian Festivals. Sally-Anne also is a member of the International Jury for the Kathaumixw Festival in Canada.



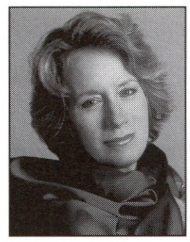
SANFORD SYLVAN
Festival Baritone Soloist
(Boston, MA)

Festival Baritone Soloist since 1995. Acclaimed for his singing of orchestral, operatic and recital repertoire in the major concert halls and opera houses of the United States and Europe. He has collaborated with leading conductors and opera directors throughout the world. Deeply committed to the art of the vocal recital, he tours internationally with pianist David Breitman. Their CDs have earned three Grammy Award nominations for Best Classical Vocal Performance. His portrayals of the Mozart roles of Figaro in *Le nozze di Figaro* and Don Alfonso in *Cosi fan tutte* have been seen internationally on video and as part of PBS's Great Performances. He created the role of Chou En-Lai in John Adams' *Nixon In China* (for which he received an Emmy Award) and the title role in Adams' *The Death of Klinghoffer*. He also portrays Klinghoffer in the recent film adaptation. Sanford has appeared at such festivals as Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, Ojai, Cabrillo, and the Oregon Bach Festival. He has recorded for the Nonesuch, Decca, Harmonia Mundi, Virgin Classics, Koch and New World labels.



YUKO TANAKA
Harpsichord
(Oakland, CA)

Stanford University (DMus). Native of Tokyo, Japan, Yuko is active as a soloist and an ensemble player. She has performed at the Berkeley Festival and Exhibition, Bloomington Early Music Festival, and in broadcast events for National Public Radio and the Canadian Broadcasting Corporation. She performs with numerous ensembles including Musica Pacifica; Music of the Spheres; Ensemble 6-4-2; El Mundo; American Bach Soloists; Musica Angelica Baroque Orchestra; Moscow Chamber Orchestra; and The Womens Philharmonic. Yuko has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, and Ketil Haugsand in Oslo, Norway. She has recorded for Koch International and Delos International.



ELIZABETH WALLFISCH
Festival Orchestra Concertmaster and Soloist
(London, England)

Royal Academy of Music. Concertmaster in Carmel since 1993. Internationally renowned as concerto and recital soloist and recording artist. She has directed orchestras all over the world, including the Britten-Pears Orchestra; Orchestra of the Age of Enlightenment; Hanover Band; Raglan Baroque Players; and Parley of Instruments in the UK; Les Musicians du Louvre; Nordwestdeutsche Philharmonie; and Camarata of Athens in Europe; the Israel Chamber Orchestra; the American Bach Soloists; and the orchestra of the Boulder Bach Festival. In her native Australia she has directed the Australian Chamber Orchestra; Queensland Philharmonic; Melbourne Chamber Orchestra; the Academy of Melbourne; and the Brandenburg Orchestra of Australia. Recent engagements have included solos with MDR Orchestra Leipzig; Handel Concertos with the Orchestra of the Age of Enlightenment; Vivaldi's *L'Estro Armonico* with Les Musicians du Louvre; concertos with the Netherlands Bach Society; and her debut with Tafelmusik, Toronto. Elizabeth has a long and impressive discography; upcoming releases include Tartini Concertos with the Raglan Baroque Players; works by Buxtehude for Hyperion Records; and Telemann Concerts for CPO Records. In 2004/5 she returns to Australia to direct concerts with the West Australian Symphony Orchestra and the Queensland Orchestra. In North America she will lead the Vancouver Symphony Orchestra; St. Paul Chamber Orchestra; Philharmonia Baroque; Apollo's Fire; Tafelmusik; and Ensemble Arion.

WOLFGANG BASCH
Principal Trumpet
(Frankfurt, Germany)

20th season in Carmel. Soloist in concerts worldwide. Recent credits: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. RCA, Decca, Koch, BMG CDs. Currently: Principal Trumpet, Frankfurt Opera (since 1976).

JOANNA BLENDULF
Cello, Viola da Gamba
(Alameda, CA)

Cleveland Institute of Music; Indiana University. Performs with the Portland and Indianapolis Baroque Orchestras; American Bach Soloists; Nashville Chamber Orchestra; Magnificat; Musica Angelica. Formerly principal cellist, New World Symphony. Chamber musician: American Baroque; Mirable; Musica Pacifica; Streicher Trio. Festivals: Bloomington, Boston and Berkeley Early Music Festivals; Aspen Music Festival.

ROBIN CARLSON PEERY
Principal Flute
(Seattle, WA)

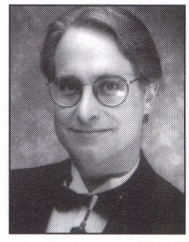
Juilliard School. 13th season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony; Seattle Opera.

BRUCE CHRISP
Principal Trombone
(Benicia, CA)

U. of Michigan; SF Conservatory. Principal trombone: Santa Rosa Symphony; Fresno Philharmonic; Napa Valley Symphony; Santa Cruz County Symphony; Vallejo Symphony. Performed with: SF Symphony; SF Opera; Oregon Symphony; Salzburg Festival. Founding member: SF Brass Company. Faculty: UC Davis; SF Conservatory Preparatory School.

MELINDA COFFEY
Repetiteur, Adams Master Class
(Carmel, CA)

Distinguished credits as piano soloist and chamber musician throughout U.S. and Canada. Music Director, Church in the Forest, Pebble Beach. More than 60 recitals and recordings for the CBC. CDs: Season of Dreams — meditative music for solo piano; Beyond Words — piano cantabile e amoroso.



ROGER COLE
Principal Oboe
(Vancouver, Canada)

Yale University; Juilliard School. Principal Oboe, CBC Vancouver Orchestra and Vancouver Symphony Orchestra (since 1976). Music Director, Vancouver Youth Symphony Orchestra. Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival; Marlboro Festival. Faculty; University of British Columbia; Vancouver Academy of Music.

CHRIS COOPER
Principal Horn
(San Francisco, CA)

Boston University School for the Arts; San Francisco Conservatory; Tanglewood Music Center Fellowship. Former member, Canadian Brass (worldwide tours and 5 CDs). Since 2000 freelancer in SF Bay Area; performs with San Francisco Symphony; studio musician; faculty, CSU Hayward.

BARBARA DOWNIE
Violin
(Houston, TX)

Native of Glasgow, Scotland. MMus Rice University; Fellow of the Royal Schools of Music (Distinction). Principal, Houston Grand Opera Baroque productions; Ars Lyrica; Mercury Baroque Ensemble. Performs with Houston Symphony; Houston Grand Opera.

MICHELLE DULAK
Viola
(Oakland, CA)

University of California, Berkeley (Ph.D. candidate) Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in early Music America, Stagebill, *Strings* magazine.

MEG ELDRIDGE
Viola
(Fairfax, CA)

University of Michigan; San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin; Santa Rosa; Modesto Symphonies; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School; Greenwood School.

CATHERINE EMES
Violin
(Toronto, Canada)

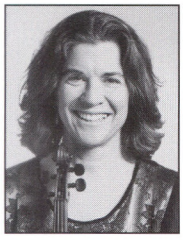
BMus, University of Southern California; Peabody Conservatory. Kitchener/Waterloo Symphony. General Manager, Queen of Puddings Music Theatre. Formerly: Charlotte Symphony Orchestra; New World Symphony; Joffrey Ballet; Illinois Chamber Symphony; Concertmaster, Spoleto; Sarasota Opera.

SUSAN ENGER
Trumpet
(Memphis, TN)

Northwestern University. Interlochen Arts Academy. 13th Season in Carmel. Acting Principal Trumpet, Memphis Symphony; member, Memphis Brass Quintet. Formerly Assistant Principal Trumpet, Montreal Symphony; Principal Trumpet, L'orchestre symphonique de Quebec and Les Violons Du Roy.

RACHEL EVANS
Associate Principal Violin
(Beacon, NY)

Juilliard School. Sequentia; La Stravaganza Köln; Concert Royal; New York Collegium; Dryden Ensemble; American Virtuosi; Washington Bach Consort; Santa Fe Opera; Concerto Soloists of Philadelphia. More than 20 recordings with Sequentia and other chamber ensembles.

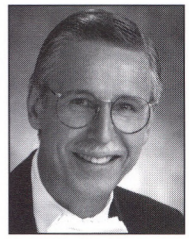


NINA FALK
Violin
(Washington, DC)

Fulbright scholar. Marlboro Festival; Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Brandywine Baroque; Washington Bach Consort; Bethlehem Bach Festival; New England Bach Festival; Apollo's Fire. Founding member, Arcovoce Chamber Ensemble.

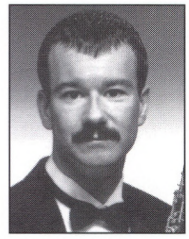
JORDAN FRAZIER
Principal Double Bass
(New York, NY)

Manhattan School of Music. Faculty, Mannes College of Music. Member, American Composers Orchestra; American Symphony Orchestra; Principal Bass, Westchester Philharmonic. Formerly: L'Orchestra Ciudad de Barcelona. International tours: Orpheus Chamber Orchestra. Chamber music: Bargemusic; Speculum Musicae; New York Chamber Soloists; Los Angeles Piano Quartet. Member, Perspectives Ensemble. CDs on Sony, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage, and DGG.



STEPHEN GIRKO
Principal Clarinet
(San Antonio, TX)

SUNY Potsdam; Manhattan School of Music. Principal Clarinet, Austin Symphony. Principal Clarinet, San Antonio Symphony, 1999-2000 season. Formerly principal clarinetist, Dallas Symphony (23 years). Currently on the faculty of San Antonio College; Our Lady of the Lake University; University of the Incarnate Word in San Antonio. Former faculty, Oklahoma University; Southern Methodist University.

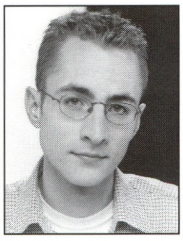


BRIAN GREENE
Oboe
(Honolulu, HI)

BMus, Eastman School of Music; MMus, Cleveland Institute of Music. Associate Principal Oboe, Honolulu Symphony (since 2002); Orpheus Chamber Orchestra; Orchestra of St. Luke's; American Composer's Orchestra; New York City Opera; New York City Ballet; New Jersey Symphony; Milwaukee Symphony; San Francisco Symphony; Mexico City Philharmonic.

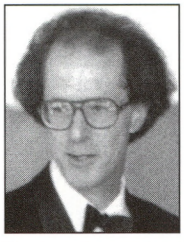
NAOMI GUY
Violin
(Cleveland, OH)

MMus, Oberlin Conservatory; BMus, University of Minnesota. Concertmaster, Mansfield Symphony. Member, Apollo's Fire, Cleveland. Has performed with San Francisco Bach Choir; Pittsburgh Camerata; Boston Bach Ensemble. Former member Honolulu Symphony; New World Symphony; Akron Symphony; Ohio Light Opera. Concerts and international tours with Pacific Music Festival.



TIM HAIG
Violin
(Toronto, CA)

Royal Conservatory of Music. Advance studies in Europe with Elizabeth Wallfisch and Sigiswald Kuijken. Member, Tafelmusik since 1999. Soloist with Victoria Symphony; guest director/ soloist with Victoria Chamber Orchestra; Charlotte Symphony; East York Symphony. Chamber music at festivals throughout Canada.

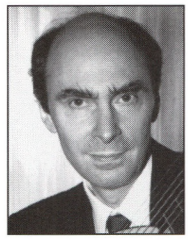


BRITT HEBERT
Bassoon
(Pittsburgh, PA)

Eastman School of Music; Cleveland Institute of Music. 11th season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. Telarc, Koch International CDs.

ANN KAEFER DUGGAN
Violin
(Chicago, IL)

Roosevelt University; University of Michigan. Chicago Opera Theater; Ars Antiqua; Key West Symphony; Lake Forest Symphony; Chicago Camerata; Sarasota Opera; Spoleto Festival (Italy); Sarasota Opera; Graz Festival, Austria. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.

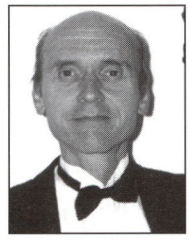


RICHARD KOLB
Lute, Theorbo
(Beacon, NY)

Founding member, Pegasus; the Fanfare Consort. New York City Opera; Opera Atelier; Handel & Haydn Society of Boston; Chicago Opera Theater; Les Musiciens du Louvre; Canadian Opera Company. Soloist with Concert Royal; Little Orchestra of New York; Philharmonia Virtuosi. Faculty, Wesleyan University.

NANCY LOCHNER
Viola
(San Diego, CA)

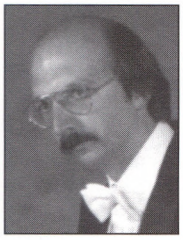
Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Associate Principal Viola, San Diego Symphony; formerly Oregon Symphony.



BRUCE MOYER
Double Bass
(San Jose, CA)

MMus, New England Conservatory. Principal Bass, Monterey Symphony. Faculty, San Jose State University; Stanford University. Performances with San Francisco Symphony, Opera, and Ballet; San Jose Symphony; Philharmonia Baroque, Sacramento Symnphony. Formerly, Principal Double Bass, Portland (ME) Symphony.

SUZANNE MUDGE
Trombone; Tower Music Director
(See Festival Staff page)



KEVIN NEUHOFF
Timpani
(San Francisco, CA)

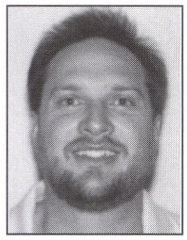
Timpanist: Western Opera; Oakland Ballet; Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Performs with New Century Chamber Orchestra; the San Francisco, Oakland, and San Jose Symphonies; Festival des Amèrique (Montreal). Harmonia Mundi, New Albion, Triloka, Nonesuch CDs.

BRUCE NOLAN
Clarinet
(Soledad, CA)

Doctorate, University of Southern California; Yale University; Columbia University; Eastman School of Music. Principal Clarinet, Monterey Symphony. Music Director, Soledad High School. Formerly Principal Clarinet, Fresno Philharmonic. Active as soloist and master class presenter internationally.

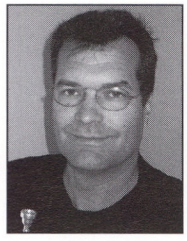
TERESA OROZCO-PETERSON
Flute
(San Jose, CA)

BA., MA Candidate, San Jose State University. Asst. Principal, Monterey Symphony. Principal, Bayshore Lyric Opera. Conductor, San Jose Youth Symphony Flute Choir. Opera San Jose; San Jose Symphony; Ballet San Jose; Western Opera Theater; Monterey Jazz Festival. Founding director, Ovation Chamber Music.



LEONARD OTT
Principal Trumpet, Tower Music
(Castro Valley, CA)

BA, cum laude, CSU Hayward. Faculty: University of the Pacific; CSU Stanislaus. Active free-lance career, including Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet; Monterey Symphony; Napa Symphony; many others. Pacific Chamber Brass.



JOHN PEARSON
Trumpet
(Oakland, CA)

John plays trumpet for the San Francisco Opera, and Ballet Orchestras. He has performed almost every style of music, with artists that range from Linda Rondstadt to Luciano Pavaroti. John attended San Francisco State University, and the San Francisco Conservatory of Music. He began his career playing nightly for the musical revue *Beach Blanket Babylon*. He has toured Africa and the Middle East with the San Francisco Brass. John lives in Oakland with his wife Bonnie, and their daughters Lily and Ella.

JESSE READ
Principal Bassoon; Recital Coordinator; Lecturer
(See Festival Staff Page)

KIMBERLY REIGHLEY
Flute
(Wilmington, DE)

Principle Flute, Opera Delaware. Flute/Piccolo, Delaware and Reading Symphonies. Baroque flute, Melomanie. Guest artist, Pro Musica Rara; Brandywine Baroque. Regular substitute, Philadelphia Orchestra. 1996 Delaware Arts Council Artist Fellowship. Lyrichord CDs.

PAUL RHODES
Cello
(Berkeley, CA)

Active feelancer in the Central California Region. Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio, San Jose, Sacramento. Toured France and Germany as Principal Cellist of Austin Symphony, 1995.

CYNTHIA ROBERTS
Principal Second Violin
(New York, NY)

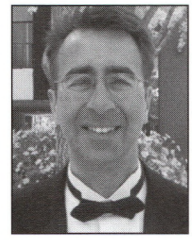
Indiana University; New England Conservatory; Royal Conservatory, The Hague. Concertmaster, Concert Royal (NYC) and Apollo's Fire (Cleveland). Performs with leading Baroque ensembles throughout North America, including the American Bach Soloists. Soloist with the Boston Pops; Grant Park Symphony; Tafelmusik. Faculty, Oberlin Baroque Performance Institute. Sony, Deutsche Harmonia Mundi CDs.

AMELIA ROOSEVELT
Violin
(Astoria, NY)

D.M.A., SUNY Stony Brook; MMus, Manhatten School of Music; Diploma, Sweelinck Conservatory, Amsterdam; Swarthmore College. Performs internationally on Baroque violin with Concerto Köln; Music Antiqua Köln; New York Collegium; Bruges Festival; Utrecht Festival; and other leading Baroque ensembles and festivals in Austria, Portugal, Norway, Turkey, Mexico. Many CDs on major labels. Director of Lyceum, a New York concert series.

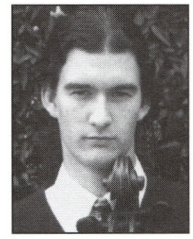
ELLEN SHERMAN
Oboe
(Grand Rapids, MI)

MMus, Juilliard School; BMus, NE Conservatory. Principal oboe, Grand Rapids Symphony. Formerly Principal Cor Anglais, New Zealand Symphony Orchestra; Principal oboe, Memphis and Virginia Symphonies. Festivals: Santa Fe Chamber Music; Schleswig-Holstein; Apple Hill. Seventh season in Carmel.



WAYNE SOLOMON
Trombone
(Fresno, CA)

Member, Napa Valley Symphony; Santa Cruz County Symphony; Monterey County Symphony; Modesto Symphony Orchestra; Fresno Philharmonic Orchestras. Faculty, University of California at Santa Cruz. Music in The Mountains Festival; Cabrillo Music Festival.



WILLIAM SKEEN
Cello, Viola da Gamba
(Richmond View, CA)

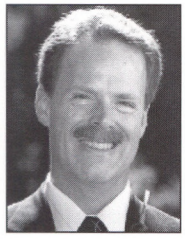
Cleveland Institute of Music; University of Southern California. Performs with Philharmonia Baroque; American Bach Soloists; Musica Angelica; L.A. Bach Society; Stockton Symphony. Co-Director, La Monica. Conductor; Tri-Valley Youth Orchestra (Pleasanton, CA). Guest Principal Seattle Baroque; San Diego Opera; Chicago Opera Theater. Adjunct Faculty, University of Southern California.

ELIZABETH STOPPELS GIRKO
Associate Principal Second Violin
(San Antonio, TX)

BMus, Oberlin Conservatory; MMus, Eastman School of Music. Member, San Antonio Symphony since 1990; Austin Symphony. Formerly assistant principal second violinist, Jacksonville (FL) Symphony; principal second violinist, Virginia Symphony and Virginia Opera. Adjunct faculty, San Antonio College. 13th season with the Bach Festival.

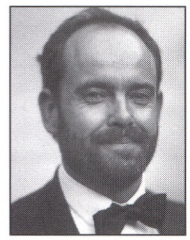
JOSEPH TAN
Violin
(Amsterdam, The Netherlands)

Highest Honrs, University of Texas at Austin; Oberlin Conservatory; Royal Conservatory, The Hague. Smithsonian Chamber Players; Concerto '91, Amsterdam; Anima Eterna. Chamber music: Varna Summer Festival; Utrecht Early Music Festival.



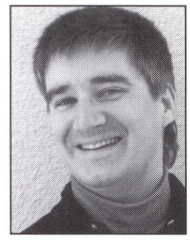
NEIL TATMAN
Associate Principal Oboe
(Tucson, AZ)

BMus, Lawrence University; MM, DM, Indiana University. Ninth Season in Carmel. Principal Oboe: Arizona Opera; Music in the Mountains Festival (Nevada City, CA); and Desert Foothills Musicfest (Cave Creek, AZ). Associate Professor of Oboe, University of Arizona. Oboist of the Arizona Wind Quintet since 1999. Formerly: Principal Oboe, Sacramento Symphony (1978-96) and faculty member at University of the Pacific (1975-90) and California State University-Sacramento (1994-99).



LOREN TAYERLE
Horn
(Los Gatos, CA)

San Francisco Conservatory. Conductor, De Anza Chamber Orchestra. Principal Horn, San Francisco Chamber Orchestra. Member: Marin Symphony, Berkeley Symphony. Freelance: San Francisco Symphony and Ballet. Faculty, De Anza College. Guest conductor: Berkeley Symphony Orchestra; Diablo Valley Chamber Orchestra; San Francisco Concerto Orchestra.

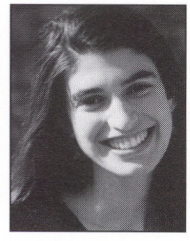


GEORGE THOMSON
Principal Viola
(San Rafael, CA)

Member: Philharmonia Baroque; American Bach Soloists. Associate Conductor, Berkeley Symphony Orchestra. Conductor, Marin Symphony Youth Orchestra. Director of the Virtuoso Program at San Domenico School, San Anselmo.

PAULINE THOMAS TROIA
Rehearsal Pianist
(Monterey, CA)

Conservatory of the Chicago Musical College; Northwestern University. Accompanist for I Cantori di Carmel and Camerata Singers of Monterey County. Organist and choir director, Congregation Beth Israel in Carmel Valley.

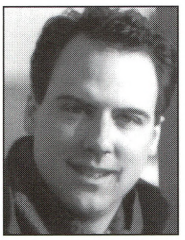


MONICA WAISMAN
Violin
(Argentina)

Oberlin Conservatory of Music, Royal Conservatory of The Hague. Assistant Concertmaster in Les Musiciens du Louvre. Created her own baroque ensemble in 2003, L'Harmonie Universelle.

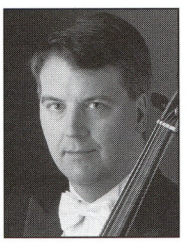
DAWN WALKER
Flute
(Sunnyvale, CA)

MMus, New England Conservatory (Distinction in Performance). Principal flute, Monterey County Symphony since 1990. Has performed with San Francisco Ballet, Opera and Symphony Orchestras. Toured as principal flute with Western Opera Theater.



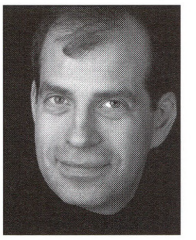
DEREK WELLER
Double Bass
(Ann Arbor, MI)

Interlochen Academy; University of Michigan. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.



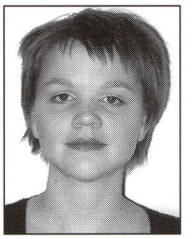
ALLEN WHEAR
Associate Principal Cello
(New York, NY)

New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Koln. Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos CDs.



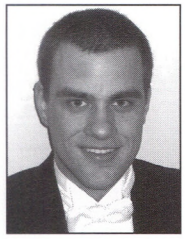
ELLY WINER
Associate Principal Viola
(Toronto, Canada)

17th season as member of Tafelmusik, Toronto's Baroque orchestra. Over seventy CDs on Sony, Hyperion, CBC, Analecta. Also plays with Apollo's Fire; Opera Atelier. Faculty: Tafelmusik Baroque Summer Institute. Former Principal Violist, Symphony Nova Scotia. Master of BBQ.



GABRIELLE WUNSCH
Violin
(New York, NY)

Eastman School of Music; SUNY Stony Brook. Appearances at festivals in North America, Europe, and Asia. Concertmaster, Pacific Music Festival. As a baroque violinist: Concert Royal; New York Collegium in New York City; Apollo's Fire in Cleveland.

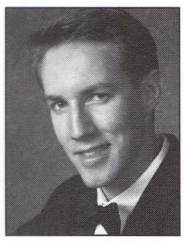


Matthew Anderson
Tenor
Boston, MA

Harvard University (B.A. in Classics) Currently pursuing a Master of Music degree in vocal performance at the New England Conservatory of Music, where he studies with Carole Haber.

Megan Beltran
Soprano
Menlo Park, CA

Recently completed a M.Mus degree at San Francisco Conservatory. SF Lamplighters; Pocket Opera; San Jose Lyric Theatre; SF Symphony Chorus; San Francisco Conservatory Opera Workshop.



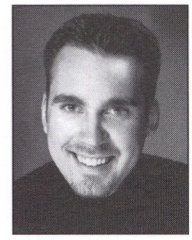
Nathan Bick
Tenor
Bloomington, IN

Master's degee candidate, Indiana University. Numerous roles with IU Opera Theater. Carnegie Hall debut in Mozart's Coronation Mass and Bach Cantata 78. Upcoming professional debut with Opera Illinois.

Daniel Bubeck
Countertenor; Adams Fellow
See Adams Vocal Master Class Page

Janet Campbell
Mezzo Soprano
San Carlos, CA

Active as opera and concert soloist in broad spectrum of repertoire of the 18th to 20th centuries, in performancers through out the US and Europe. A New York native, she now lives in Northern California with her husband and daughter.



Chris Carducci
Baritone
Bloomington, IN

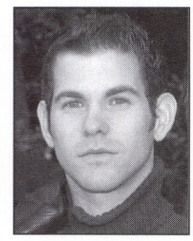
BMus (Choral Education) Bowling Green State University. MMus candidate, Indiana University. Numerous operatic roles with Toledo Opera (Resident Artist); Michigan Opera Works; Bowling Green State University; Indiana University. Wide range of concert repertoire including Bach, Handel, Schubert, Faure, Durufle.

Corey Carleton
Soprano
Los Angeles, CA

BA in Music, U.C. Berkeley; MFA, Indiana University (Voice and early Music) Performed and recorded nationally and internationally Theatre of Voices; Musica Angelica; Camerata Pacifica; Los Angeles Chamber Singers & Cappella; Concorde Ensemble; Philharmonia Baroque Orchestra.

Susan Consoli
Soprano
Lexington, MA

Member, Handel & Haydn Society Educational Outreach Program. Voice faculty: Boston College, Phillips Academy. Wide repertoire includes major works of Bach, Haydn, Mozart, Monteverdi, Faure, Mahler, Offenbach, and others.



Pablo Cora
Tenor
Los Angeles, CA

Ithaca College; Indiana University. Born in Buenos Aires, Argentina. LA Philharmonic; LA Master Chorale; LA Chamber Singers; Folger Consort; Camerata Pacifica Baroque. Founding member, Concord Ensemble. CDs on Harmonia Mundi, Dorian, RCM, and Gothic Records.

NATHAN DAVIS
Tenor; Adams Fellow
See Adams Vocal Master Class Page

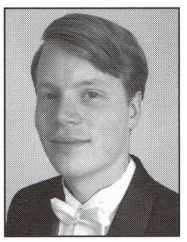
JEFFREY FIELDS
Baritone
San Jose, CA
See Festival Soloists Page

SCOTT GRAFF
Baritone
Long Beach, CA

Active solo and ensemble singer. Member, Los Angeles Master Chorale;e Los Angeles Chamber Singers; The Concord Ensemble. Recently completed MFA in Vocal Performance from the California Institute of the Arts.

TERESA HEROLD
Mezzo Soprano
Bloomington, IN

M.Mus candidate, Indiana University. B.Mus.Ed, University of Southern Maine. Numerous opera and concert roles at IU Opera Theater; Lafayette Symphony; and elsewhere. Winner, 2004 National Arts and Letters Music Competition. Participant: Maine's Emerging Artists program (2002); Charlie Creek Vocal Workshop, Indiana (2003).



DANIEL HUTCHINGS
Tenor
San Francisco, CA

BMus Oberlin Conservatory. Third season in Carmel. 2003 Adams Fellow. Performs extensively with early music ensembles throughout northern CA: American Bach Soloists; Philharmonia Baroque; Schola Cantorum of the National Shrine of St. Francis; San Francisco Bach Choir.

ELIZABETH JOHNSON
Mezzo Soprano
Bloomington, IN

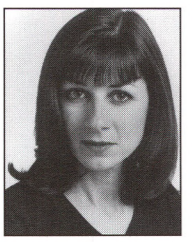
Indiana University; University of Mississippi. Extensive opera, concert, choral, and church choral staff experience. UM Concert Singers; Pro Arte Singers. Finalist, American Bach Society 2004 Competition.

GEORGINA JOSHI
Soprano
Bloomington, IN

BMus (Vocal Performance), Royal College of Music. Student of Eiddwen Harrhy and Henry Hereford. Currently pursuing Masters in Vocal Performance at Indiana University Bloomington, where she studies with Alan Bennett. Finalist, American Bach Society 2004 Competition.

JOLAINE KERLEY
Soprano
Bloomington, IN

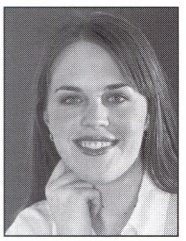
Doctoral candidate, Indiana University (Voice and Early Music). Soloist with Pro Coro Canada; Indianapolis Symphony Orchestra; Edmonton Symphony Orchestra; Alberta Baroque Orchestra.



ALICE KIRWAN MURRAY
Mezzo Soprano
Los Angeles, CA

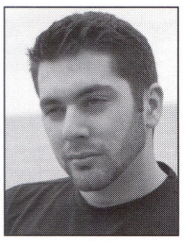
Frequent featured soloist and ensemble member with Los Angeles Master Chorale; Los Angeles Chamber Singers; Cappella; and Musica Angelica Baroque Orchestra. Numerous film scores, TV soundtracks.

TIM KROL
Baritone; Adams Fellow
See Adams Vocal Master Class Page



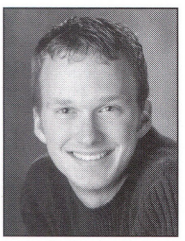
ELISABETH MARSHALL
Soprano
Raymond, ME

University of Southern Maine (B.M.Ed.) and Maine native. Portland Symphony; Bangor Symphony; Portland Opera Repertory Theater (POR Young Artist in 2003). In addition to her performing career she is very active in her church music ministry.



NIKOLAS NACKLEY
Baritone
Dorchester, MA

BMus (2001), MMus candidate, New England Conservatory of Music. Finalist, American Bach Society 2004 Competition. Opera Aperta; Utah Festival Opera; Opera Boston; New England Conservatorys Opera Theatre. Bass Soloist with the Handel and Haydn Society Educational Outreach Program.



ZACHARY NOVAK
Tenor
Anderson, IN

B.A. in Music Education, Anderson University. Chorus member and soloist, Lafayette Bach Chorale. Numerous collegiate and professional productions, including concert, opera, and musical theatre. Plans to pursue a graduate degree in Choral Conducting.

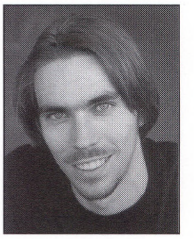
HELENE QUINTANA
Mezzo Soprano
Teatro Colon Institute, Buenos Aires

MMus (piano and harpsichord), National Conservatory of Music, University of Buenos Aires. Performances throughout Europe, South America and the United States. Member, LA Master Chorale (11th season); Los Angeles Opera Company.

EMILY SINCLAIR
Soprano; Adams Fellow
See Adams Vocal Master Class Page

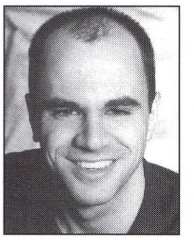
HYOUN SOO SOHN
Mezzo Soprano
Bloomington, IN

Performer Diploma in Professional Opera Studies (Indiana University); currently Artist Diploma (Indiana University). National Theatre of Korea; Pocket Opera Players; Indianapolis Opera; Indianapolis Symphony Orchestra; Indianapolis Chamber Orchestra; Mozart Festival Orchestra.



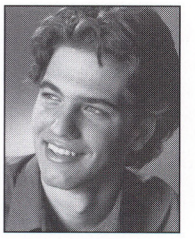
JONATHAN STINSON
Baritone
Bloomington, IN

MMus candidate (Voice Performance), Indiana University. BMus, Voice from Oberlin Conservatory. Numerous roles with IU Opera Theater. Solos with Ohio Light Opera; Akron Lyric Opera; Lafayette Symphony; Battle Creek Symphony.



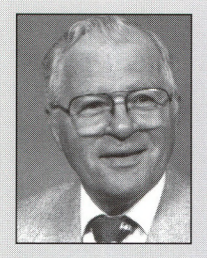
RYAN TURNER
Tenor
Jamaica Plain, MA

2002 Adams Fellow. Handel & Haydn Society; Seattle Baroque; Santa Fe Pro Musica; Boston Baroque; Baltimore Choral Arts; Emmanuel Music.Tanglewood Festival; Holland Festival Oude Muzieke; Boston Early Music Festival. CDs on Koch and Dorian labels. Faculty: Boston College; New England Conservatory.



DOUGLAS WILLIAMS
Baritone
Boston, MA

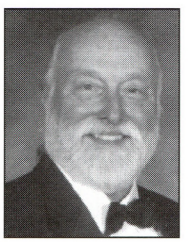
BMus (Voice), New England Conservatory. Active solo and ensemble singer in Boston. Boston early Music Festival; Handel & Haydn Society; Church of the Advent; Emmanuel Music; Cantata singers.



The Carmel Bach Festival Chorus dedicates its performances at the 2004 Festival to the dear memory of our good friend and fellow singer James Hull. Jim's long dedication and commitment to the Carmel Bach Festival, as soloist, Chorale member, and Chorus member, has been a great gift to all of us. We will miss him greatly.

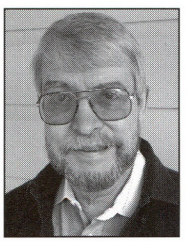
IDA BARBER
Soprano
Pacific Grove

BSN San Francisco State; Pacific Lutheran University. Registered nurse, retired. I Cantori di Carmel; VOCI; Camerata Singers; church choir member and soloist; CBF since 1999.



THOMAS BARBER
Tenor
Pacific Grove

Cal Tech rocket scientist, retired. I Cantori di Carmel; VOCI; Camerata Singers; MPC music courses; with CBF since 1999.

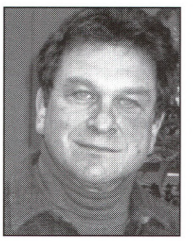


AARON BARNES
Bass
San Mateo

PhD University of Chicago, Physics. BS University of Chicago, Physics. Phi Beta Kappa, professional awards. Retired astrophysicist, NASA Ames Research Center. San Francisco Bach Choir, West Bay Opera; Sine Nomine chamber singers; Masterworks Chorale.

CATHRYN BLAKE
Soprano
Monterey

Native of Pacific Grove, majored in art and music, MPC; early studies recorder, flute. I Cantori di Carmel, other choruses; soloist for several churches. Manager of toy store in The Barnyard.



NATHAN BLAU
Bass
Pacific Grove

Health care professional at Natividad Medical Center in Salinas; a resident since 1997, enjoys the Peninsula's natural beauty, as well as biblical commentaries, mystery novels and classical music.

BARBARA BOWN
Alto
Pacific Grove

BA-German, UC Riverside, University of Bonn; MA-Counseling-Gallaudet University. Fluent in American Sign Language. Employed by Social Security Admin. Performing musician since age 5 — cello, percussion. All Saints Church Choir and Evensong Choir; Santa Cruz Chorale (Carnegie Hall 1991 Mozart Bicentennial); I Cantori di Carmel; Monterey Symphony Chorus.

CAROL BRADFORD
Soprano
Carmel

JD, Loyola Law School; BA music history/theory, CSU Fullerton. Attorney, fundraising consultant. Los Angeles Master Chorale, singer and former board member; Angeles Chorale; Donald Brinegar Singers. Associate member, Natl. Academy of Recording Arts & Sciences.

BARBARA BROOKS
Soprano
Carmel

San Jose State, BA English, speech and drama, music. Retired classroom and ESL teacher, Naval Postgraduate School. Former City Council member, Carmel-by-the-Sea. Soloist, All Saints Church Choir; Bay Belles Women's Barbershop; Monterey Peninsula Choral Society.

REX BUDDENBERG
Bass
Monterey

Naval Postgraduate School, MS communications; US Coast Guard Academy, BS. Faculty, Naval Postgraduate School, Information Technology Architecture, Plowshares into Swords networking. Ret. US Coast Guard officer. Trumpet, horn: community bands, orchestras, choruses; hot-wires pipe organs.

JANE BUFFINGTON
Alto
Carmel

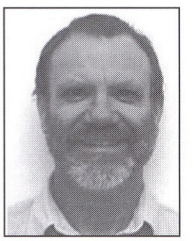
Hamline University, University of Minnesota. X-ray therapist. Nationally ranked tennis player; lay eucharistic minister. Monterey Symphony Chorus, church choir.

ELAINE CECILE
Alto
Pacific Grove

University of Washington, landscape architecture; Indiana University, botany. Landscape architect. Former lecturer, University of Washington. Flutist: Louisville Youth Orchestra, Beaverton Chamber Symphony, St. Mark's Cathedral, Seattle.

BEVERLY DEKKER-DAVIDSON
Soprano
Redwood City

BA music and sociology, Converse College; MA sociology, Syracuse Univ.; Carnegie Mellon Fellow. Adolescent Services Manager for San Mateo County. Organist/choir dir., Los Altos Lutheran Church. Former music dir., Woodside Village Church; asst. organist, Valley Presbyterian.



LARRY DAVIDSON
Tenor
Redwood City

MFA technical theater management, Stanford University; BA dramatic arts, Whitman College. Manager, Stanford University Event and Labor Services. Stanford Memorial Church Choir, Valley Presbyterian Church Choir, Woodside Village Church Choir; Los Altos Lutheran Church Choir, ceremonial trumpet.

PATRICIA HABLUTZEL
Alto
Mountain View

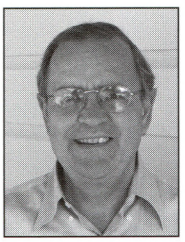
Interlochen Music Camp Scholarship, piano and flute; Kalamazoo College, BA music education. CPA. Organist Monterey First Presbyterian Church, Organist Sunnyvale Seventh Day Adventist Church; Kalamazoo Bach Festival.

LUPITA HARRISON
Alto
Carmel

M. Music, Catholic University of America; Music Conservatory, Santiago de Cuba; Marymount College. Piano concerto soloist with Santiago Philharmonic, National Symphony. Associate Professor of Music, Marymount College. Monterey Symphony Chorus; Monterey Peninsula Choral Society.

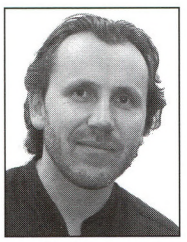
ASTRID HOLBERG
Alto
Pacific Grove

MD, Harvard Medical School; BA, UC San Diego, major in cell and molecular biology, double minor in psychology and music performance, violin and voice. Pediatrician. Member, I Cantori di Carmel.



DAVID L. KEATON
Tenor
Carmel

BS Engr. Drexel University; MS Engr. Admin. George Washington University. Retired VP of Commercial Development, Stanford Research Institute (SRI International). Sings with Monterey Peninsula Choral Society; Monterey Symphony Chorus; Forest Theater productions; All Saints Church Choir, Carmel.



VINZ KOLLER
Bass
Carmel

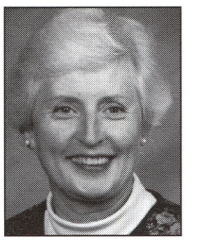
Monterey Institute of International Studies, International Policy Studies MA; University of Zurich, BA political science/English. Sociologist: research, evaluation, training, technical assistance for U.S. Department of Labor. Started his singing career as a boy soprano with his father's choir, Schaffhausen, Switzerland. With CBF since 1995.

MARGARET KYLANDER
Soprano
Carmel

University of Minnesota; teaches third grade in the Monterey Unified School District; elementary music in MPUSD; soloist, Christian Science Church in Monterey; Monterey Symphony Chorus. With CBF since 1971.

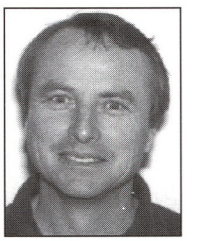
AGNETA LENBERG
Soprano
Carmel Valley

PhD work in comparative literature, Kent State University; MA English, French, mass media, University of Gothenburg, Sweden. Directs sales, marketing of educational software company. Music studies in piano, organ, and voice. 17th year with CBF.



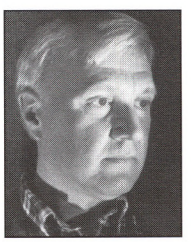
MADELINE LITTLEFIELD
Alto
Pacific Grove

Smith College, EdM; Wheaton, BA, Phi Beta Kappa. Music teacher, educational consultant. Founding director Early Childhood Unit, All Saints Day School; director, The Wayfarer Preschool; master teacher Smith College Laboratory School. Founding member I Cantori di Carmel. With CBF since 1983.



PATRICK LYNCH
Tenor
Monterey

A Monterey Pen. general contractor, Patrick has lived in the same home for 25 years with wife Marta and two children. I Cantori di Carmel founding board member; former choir director, St. John's Chapel. With CBF since 1979.



JOHN MCCONNELL
Bass-Baritone
Monterey

Univ. of Maine, BA, Mediaeval Civilization; Univ. of Pennsylvania, Graduate Studies in Mediaeval musicology. Singer, Actor, Pianist, Organist and Choral Director. San Francisco Opera Chorus; Grace Cathedral Choir. Veteran of Carmel Bach Festival Chorale and cast of Magic Flute and Orpheo.

SUSAN MEHRA
Alto
Pacific Grove

PhD clinical psychology, The Fielding Institute; MA, Sonoma State University; BA, UC Berkeley. Clinical psychologist, full-time private practice in Monterey. I Cantori di Carmel; director, VOCI A Cappella Chamber Ensemble. With CBF since 1991.

NANCY TANNER MICCOLI
Alto
Seaside

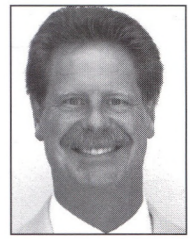
Escrow assistant in Monterey. 1984 Olympic Honor Choir; Lexington Singers; Camerata Singers; San Carlos Church Choir.

NANCY OPSATA
Soprano
Pacific Grove

Golden Gate University, MPA health services management; University of Washington, BS nursing; El Colegio Americano de Quito, Ecuador. Registered nurse: psychiatric partial hospitalization program coordinator at CHOMP. Monterey Symphony Chorus; Monterey Peninsula Choral Society; soloist St. Timothy Lutheran Church. With CBF since 1978.

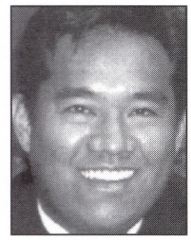
JENNY PADUAN
Soprano
Monterey

MS (biological oceanography) Oregon State University; BA i(biochemistry) Smith College. Marine geology research technician, Monterey Bay Aquarium Research Institute. I Cantori; musical theater: *Camelot* and *Man of La Mancha* at Carmel's Outdoor Forest Theater; *Sweeney Todd* at Monterey Peninsula College.



FRANK RAAB
Bass
Carmel

Stanford University, BA. Software developer for e-commerce purchasing applications. Stanford Memorial Church Choir; I Cantori di Carmel; VOCI; former director, Monterey Peninsula Cypressaires.



ROBERT RAMON
Tenor
Pacific Grove

I Cantori di Carmel; Camerata Singers; other choruses. Led church worship music seventeen years, directed choir fifteen years. 7th season with CBF.

ROBERT RICHMOND
Bass
Monterey

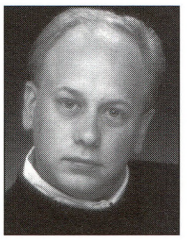
Brown University (Music and English) Graduate work in music history and theory, University of Pennsylvania. MA California State University, Bakersfield (English). Piano, Viola (eighteen seasons in the Bakersfield Symphony). Teaches English at Everett Alvarez High School in Salinas.

DOTTIE ROBERSON
Soprano
Monterey

UCSC, BA linguistics. Carmel Music Society Board, Competition Chair; soloist Monterey Presbyterian Choir; Monterey Symphony Chorus; Hidden Valley Opera; Camerata Singers; founding member I Cantori di Carmel; Carmel Bach Festival Chorus Assistant. Carmel Bach Festival since 1968.

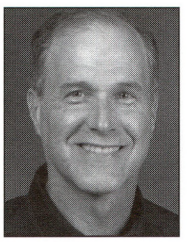
FRANCES ROSSI
Alto
Pebble Beach

UCSB, French Major, BA, MA; Loyola U., New Orleans, Masters in Pastoral Ministry. Director of Religious Education; Director of Liturgy and Music; writer. Violin, community symphony orchestra in Colorado for many years; Suzuki violin teacher; liturgical music; MPC choir; I Cantori.



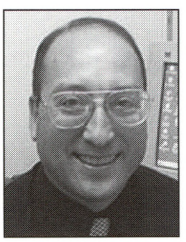
JOHNNIE SENNA
Tenor
Pacific Grove

University of Dallas, Classics. Former professional actor/singer/dancer in musical theater national tours. The transplanted Texan works for a local publishing company. Cantor, San Carlos Cathedral in Monterey; I Cantori di Carmel; Cante Libre Chorus.



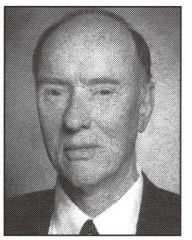
LARRY SMITH
Bass
Carmel

BA, Yale University; MA, University of Michigan; MBA, Boston University. Senior Vice President, West Marine. Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook; I Cantori di Carmel.



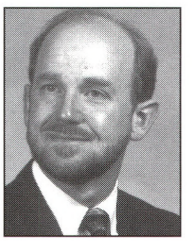
MARK STEVENS
Tenor
Salinas

Rensselaer Polytechnic Institute, MS (Physics); US Military Academy, BS. Licensed Professional Engineer. Faculty, Naval Postgraduate School, Systems Engineering. Retired Army Officer. West Point Glee Club; Marin Consort Chorale; Marin Symphony Festival Chorus; I Cantori di Carmel; numerous church choirs.



DON TROUT
Bass
Monterey

University of Nebraska, DDS, BS. Dentist, retired. Carmel Music Society Board; I Cantori di Carmel charter member; Monterey Presbyterian Church Choir.



MARK R. WENDLAND
Tenor
Monterey

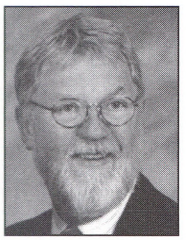
Master of Divinity, St. Paul School of Theology; BSE University of Nebraska. Music educator, soloist. Founding member I Cantori di Carmel; Cantari con Vivo. Senior minister, Pacific Grove First United Methodist Church.

JEAN WIDAMAN
Alto
Carmel

PhD musicology, Brandeis University; BA English literature, Occidental College. Music director, All Saints Church. Assistant professor, U of Oklahoma; U of Kansas; Bowling Green State University; instructor MIT, Boston College; CSUMB; MPC. Pre-concert lecturer, Monterey Symphony; Carmel Bach Festival.Program annotator, Chamber Music Monterey; Carmel Bach Festival; board member, Mozart Society of California.

PEG WITTROCK
Alto
Pacific Grove

Miami University, BS speech/hearing, psychology; Purdue University, MS speech/language pathology, special education; learning handicap, resource specialist. Private practice: speech and language pathologist, learning assessment, tutoring referrals. Camerata Singers of Monterey, other choruses.



DAVID WITTROCK
Tenor
Pacific Grove

San Jose State, business administration; UCSC. Partner, California Legacy Tours. Camerata Singers; church choirs; tuba, Monterey Community Band. Former KBOQ morning host, Baroque 'n' Eggs; introduced barbershop singing to 1960's Turkish audiences.

Pre-season chorus rehearsals underwritten by Joan and Wayne Hughes.

2004 BACH FESTIVAL HONORS CHORUS
(St. Matthew Passion)

DAVID GORDON - Director
See Festival Staff Pages

TIFFANY TRUETT
Assistant Director
Carmel

Organist at St. Dunstan's Episcopal Church in Carmel Valley. Conductor of the Cante Libre Chorus. She has served as organist for I Cantori di Carmel; First Presbyterian Church of Monterey; Carmel Presbyterian Church. Toured Europe and Russia with I Cantori di Carmel as organist and singer. Will attend San Francisco Conservatory in the fall.

HONORS CHORUS MEMBERS

Lisa Rose Battaglia – Pacific Grove High School
Sabrina Brett – Santa Catalina School, Monterey
Katie Carroll – Carmel High School
Melissa Czerwiak – Home School
Sofia DeMarco – John W. North High School, Riverside
Lia Grace Donovan – Colton Middle School, Monterey
Aimee Ehrenpreis – Stevenson School, Pebble Beach
Amanda Fridley – San Carlos School, Monterey
Sarah Harrell – Salinas High School
Lilly Keene – Carmel Middle School
Brittney Kessler – Colton Middle School, Monterey
Emily King – Salinas High School
Kristin King – Carmel Middle School
Erika Kobayashi – Pacific Grove High School
Sophia Mossberg – Stevenson School, Pebble Beach
Alana Murphy – York School, Monterey
Lauren Palumbi – Stevenson School, Pebble Beach
Allison Preece – San Benancio Middle School
Brianne Slama – Santa Catalina School, Monterey
Sarah Tucker – Foothill Elementary School, Monterey

The History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s was not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works that had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The thirty-six years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his thirteenth season, Maestro Weil has advanced the Festival's reputation for excellence by expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal. Landmarks over the years of his leadership have been adding the *Christmas Oratorio* to the core repertoire, making more extensive use of Baroque stringed instruments, hiring Elizabeth Wallfisch to guide the orchestra in stylistic awareness, programming and narrating the final concert, "Best of the Fest," and perhaps most importantly, working in a collaborative way with his artistic team, to bring out the best ideas for the development of the Festival. The 2001 and 2002 Festival seasons had to be held in temporary venues while the Sunset Theater was completely renovated. 2003 marked the return of the Festival to its home, and the 2004 season will begin a new era of stability and of innovation.

Golden Chairs

PRINCIPAL GIFTS TO THE ENDOWMENT FUND

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Ruth S. Hoffert, Mary Jo and Bruce Byson

MUSIC DIRECTOR
Virginia Best Adams

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CONDUCTOR
Richard D. Colburn

CONDUCTOR
Lucile and David Packard

CONDUCTOR
Dr. and Mrs. Arnold Gazarian

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JOHANN SEBASTIAN BACH
Honoring Sandor and Priscilla Salgo
by their friends

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MEZZO-SOPRANO
Linda Jacobs and Mark Talbrook

Soloist Chairs

ASSOCIATE CONCERTMASTER
Mrs. Raymond Chrisman

BARITONE
In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

FLUTE
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

MEZZO-SOPRANO
Mr. and Mrs. Jeptha A. Wade, Jr.

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In memory of Howard Bucquet
Barbara Bucquet

ORGAN
In memory of Mary and Arthur Fellows
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SOPRANO
Betty Jo and Robert M. Graham

TENOR
Margot Power and John Clements

TRUMPET
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

VIOLIN
Merritt Weber Memorial Fund

Gifts to the permanently restricted Endowment Fund provide an ongoing source of investment income to the Festival through its Foundation. It is a privilege in this 67th Anniversary Season to add a new Golden Chair to honor the Chorale through the generosity of the Rembert Family in memory of Nancy J. Rembert

Principal Chairs

BASSOON
In memory of Ruth Phillips Fenton
from her family and friends

CELLO
Gail Factor
Davis Factor Jr.

DOUBLE BASS
Lamont Wiltsee

FRENCH HORN
Ann and Jim Paras

HARPSICHORD
Jo and Gerald Barton

LUTE
In memory of Mildred and Theodore Sabel
Carol Sabel Hilburn and Don E. Hilburn

ORGAN
Brooks Clement and Emile Norman

OBOE
Drs. June Dunbar Phillips and John P. Phillips
Shirley and Lee Rosen
Betsy and Robert Sullivan

TOWER MUSIC
Jane and Hal Ulrich

TRUMPET
In memory of Katharine A. Deyhimy
Ira Deyhimy

The Carla Stewart Memorial Fund
William K. Stewart

VIOLA
Kevin Cartwright and Stephen Eimer

CHORUS DIRECTOR
In memory of Kenneth Ahrens
Chorus Director 1964-1995, Organist 1963-1992
& Librarian 1962-1995
More than 60 friends of Mr. Ahrens

Chorale and Orchestra Chairs

ARTISTIC MANAGER
Dr. and Mrs. Robert Doyle

CELLO
To honor the Festival Volunteers
Alan and Jean Brenner

CHORALE
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

Betsey and Stephen Pearson

In memory of Anne Scoville
Mr. and Mrs. Paul Rembert

In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

In memory of Nancy J. Rembert
The Rembert Family

CHORUS
Given to Jane Fellows Buffington
by her Family in honor of the Festival Chorus

CLARINET
Natalie A. Stewart

FLUTE
In memory of Martha Faull Lane

FESTIVAL ADMINISTRATOR
To honor Valentine Miller
Festival Administrator, 1972-78
Fred W. Terman and Nan Borreson

FESTIVAL BANNERS
To honor Nancy Morrow Burkett
Family and Friends

FRENCH HORN
Carlotta and Knox Mellon

HARPSICHORD
Dr. Wesley and Elizabeth Wright

MANAGING DIRECTOR
Mary Kay Crockett

OBOE
Mary Lou Linhart

ORCHESTRA
The 1987 Carmel Bach Festival Board of Directors

Estate of J. Fulton and M. Kathleen Morgan

STAGE CREW
Carlotta and Knox Mellon

STRINGS
Susan Watts DuCoeur

TIMPANI
Gilbert and Marie Cleasby

VIOLA
In memory of Fidel Sevilla,
Festival Orchestra Manager, 1965-94
Fred W. Terman and Nan Borreson

VIOLIN
In memory of Anne Scoville
Family and Friends

Continuo Society

ENSURING BACH'S LEGACY THROUGH PLANNED GIVING

Ensuring Bach's Legacy. The following individuals are helping ensure the Festival's legacy of inspiration and beauty through music for generations to come. The Continuo Society members have named the Carmel Bach Festival in their estate planning documents or wills. The Festival thanks these members for lighting the way with their future gifts.

Linda E. Anderson
Gail Andrews
Anonymous (4)
Ms. Lucerne Beal
Arthur H. Bredenbeck
Alan and Jean Brenner
Jane F. and John W. Buffington
Mr. and Mrs. H. Bruce Byson
Kevin Cartwright
Stephen K. Cassidy
Gilbert and Marie Cleasby
Ms. Judith Colburn
Mrs. Mary Kay Crockett
Cary Doyle
Gail and Stan Dryden
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Stephen Eimer
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Mr. and Mrs. Joe Wandke
Mr. Lamont Wiltsee
Emily Woudenberg
Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch

For more information on giving to the Festival's endowment and/or operating funds, please contact Willem Wijnbergen, Managing Director, (831) 624-1521, extension 12. Thank you for your interest in supporting the musical and educational mission of the Carmel Bach Festival. www.bachfestival.org. The Carmel Bach Festival is a public benefit corporation, tax ID#94-1434628. All Donations are tax deductible as allowable by law.

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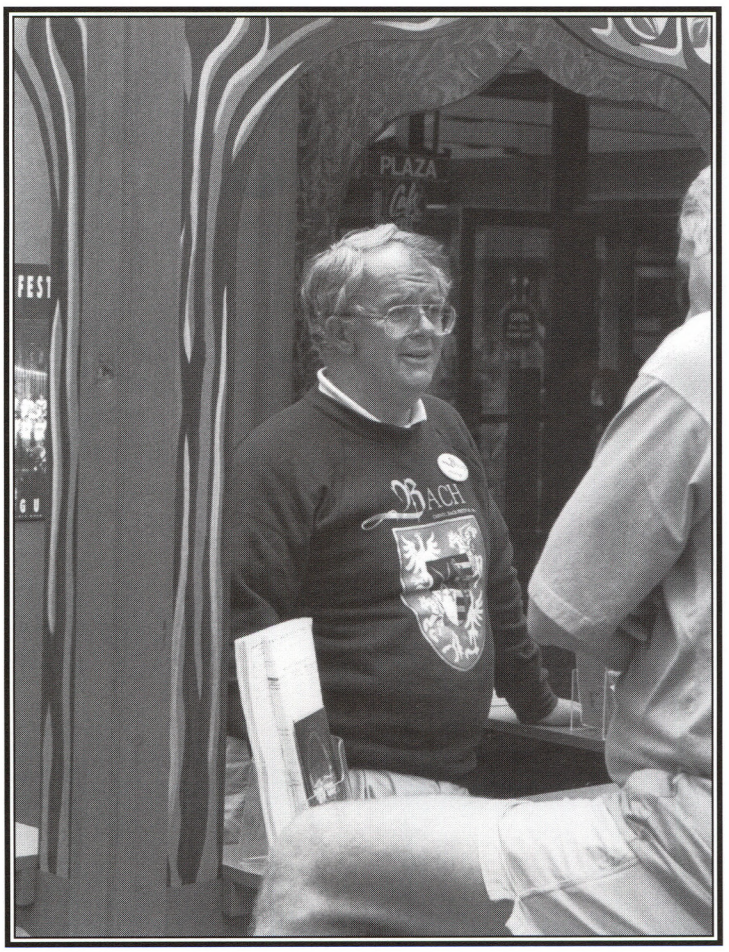
Alan Brenner, who died in May 2004, had been on the Board of the Carmel Bach Festival since 1994. However, he will probably be best remembered by the Festival community as the "can do" person who would jump with heart and soul into whatever needed doing. He was music lover, generous patron, befriender of musicians, a great host and a man who loved a good party and enjoyed life to the full. He leaves a big gap behind him.



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Carmel Bach Festival 2004

67th Anniversary Season Program

Saturday Main Concerts

JULY 17, 24 AND 31, 8:00 PM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This concert will be broadcast on KUSP 88.9 FM on Sunday, July 25, 2004 at 11 am

Opening Night

Festival Chorale, Chorus, Orchestra and Soloists
Bruno Weil, *conductor*

I. Cantata BWV 43, *Gott fähret auf mit Jauchzen* — Johann Sebastian Bach
(Festival Premiere) **(God goes forth with joy)** — *1685 – 1750*

I CHORUS: *Gott fähret auf mit Jauchzen* (God goes forth with jubilation…)
RECITATIVE (TENOR): *Es will der Höchste sich ein Siegsgepräng' bereiten…*
(The Highest prepares for Himself a triumphal procession…)
ARIA: (TENOR): *Ja, tausendmal Tausend begleiten den Wagen…* (thousands upon thousands accompany the chariot…)
RECITATIVE: (SOPRANO): *Und der Herr, nach dem er mit ihnen geredet hatte…*
(And the Lord, after He had spoken with them…)
ARIA (SOPRANO): *Mein Jesus hat nun mehr das Heilandwerk vollendet…*
(My Jesus has now completed the work of salvation…)
II RECITATIVE (BASS): *Es kommt der Helden Held…* (The hero of heroes comes…)
ARIA (BASS): *Er ist's der ganz allein…* (It is He, who completely alone has trod upon the winepress…)
RECITATIVE (ALTO): *Der Vater hat ihm ja ein ewig Reich bestimmet…*
(The Father has indeed ordained for Him an eternal Kingdom…)
ARIA (ALTO): *Ich sehe schon im Geist…* (I see already in spirit…)
Recitative (soprano): *Er will mir neben sich die Wohnung zubereiten…*
(He will prepare next to Him a dwelling-place for me…)
CHORUS: *Du Lebensfürst, Herr Jesu Christ…* (O Prince of Life, Lord Jesus Christ…)

Kendra Colton, *soprano*, Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor;* Sanford Sylvan, *baritone*

II. Brandenburg Concerto No. 6 in B-Flat Major, BWV 1051 — Bach
(Adagio) • Adagio, ma non tanto • Allegro

Elizabeth Wallfisch, George Thomson, *violas*
William Skeen, Joanna Blendulf, *violas da gamba*; Douglas McNames, *cello*
Jordan Frazier, double *bass*; Andrew Arthur, *harpsichord*

III. Octet for Winds — Igor Stravinsky
1882 – 1971

Robin Carlson Peery, *flute;* Stephen Girko, *clarinet*; Jesse Read, Britt Hebert, *bassoons;*
Susan Enger, Leonard Ott, *trumpets*; Bruce Chrisp, Wayne Solomon, *trombones*

INTERMISSION

IV. Cantata BWV 63 *Christen, ätzet diesen Tag* — Bach
(Festival Premiere)

CHORUS: *Christen, ätzet diesen Tag* (Christians, etch this day in metal and marble!)
RECITATIVE (ALTO): *O sel'ger Tag! o ungemeines Heute…* (O blessed day! O extraordinary now…)
DUET (SOPRANO,BASS): *Gott, du hast es wohl gefüget, was uns itzo widerfährt…*
(God, you have well ordained what now befalls us..)
RECITATIVE (TENOR): *So kehret sich nun heut das bange Leid…*
(So now, today, the anxious sorrow is changed…)
DUET (ALTO, TENOR): *Ruft und fleht den Himmel an…* (Call and pray to heaven…)
RECITATIVE (BASS): *Verdoppelt euch demnach, ihr heissen Andachtsflammen…*
(Redouble yourselves now, you burning flames of devotion…)
CHORUS: *Höchster, schau in Gnaden an…* (Highest, behold with grace this fervor of reverent souls!)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

Supertitles by Chris Bergen

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The Saturday Main Concerts are underwritten in part through the generosity of Dr. and Mrs. Warren Schlinger.

I. Cantata BWV 43

You may immediately spot that something is a little odd about the structure of Cantata BWV 43 from the fact that it manages to fit eleven movements into the space of only a little over twenty minutes. In fact, it begins in a fairly conventional manner with biblical texts but then starts using the verses (six in all) of an anonymous hymn and finishes with a chorale consisting of two verses of another hymn. What's more, this division is not reflected in the division of the cantata into two parts, with the first verse of the six-verse chunk ending the first part of the cantata. The four arias of this cantata do not follow the usual da capo form. Presumably, Bach was writing to a time constraint and therefore had to cut the arias shorter than is usual. This procedure does seem to rescue the piece from a sprawling fate! The highpoint of this cantata is in its magnificent opening chorus: a short adagio oboe and string section leading to the thrilling trumpet and choral entries. Notable amongst the four arias is the seventh movement bass aria with its virtuoso trumpet part (which was apparently re-written for violin on a later occasion due to the lack of anyone to play it!) and the ninth movement alto aria. The other arias (together with the connecting recitatives) are pleasant without being memorable.

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II. Brandenburg Concerto No. 6

Practical considerations must, at one time, have led Bach to choose the unusual scoring of Brandenburg No. 6: no violins!, two violas, two violas da gamba, obbligato cello, and continuo. The work is thought to have originated as early as Mühlhausen (1707) or early Weimar (1708-10). The scoring, by virtue of the relatively non-virtuosic parts for the two gambas, bears resemblance to that of Cantata 106, another early work. Karl Geiringer has noted that this concerto, and the third, may have taken their places in the set because of Bach's sense of numerical order and symbolism (the Sixth Concerto requires a minimum of six players, whereas the third contains three string choirs of three parts each). The Sixth Concerto deceives in its apparent simplicity. Among the most striking considerations supporting this idea is the opening two-voice canon in the violas of the first movement. Here the second viola enters after only an eighth rest's duration. Bach's pupil, Kirnberger, used this canon in a musical treatise to illustrate counterpoint in its strictest form. Concerning this, Karl Geiringer correctly observes, "It is characteristic of the vitality of Bach's music that the hearer unaware of the polyphonic intricacies will yet derive full enjoyment from the piece's brilliance." This strict canon provides a ritornello, which opens, closes, and provides the melodic basis for development in the movement. One of the gambas rests during the adagio ma non tanto, which the violas dominate with an expressive, fugal duet. In the finale, a simple, gigue-like ritornello provides material for brilliant variation in the contrasting sections, during which the violas and the first gamba display virtuosic passages.

John Hajdu Heyer

III. Octet for Winds

Stravinsky wrote: "My Octet is a musical object, a musical composition based on objective elements that are sufficient in themselves." In other words, this is an abstract piece that exists on its own without extra-musical references, engaging ear and mind in the themes, their development, and the sonic contrasts among the eight instruments. To continue the quote: "Composition, structure, form, here all are in the line of the 18th-century masters. The introduction is comparable to the introductions in late Haydn symphonies. The Allegro is a typical two-theme sonata-allegro. The second movement is a theme with variations; however, it is the first variation that recurs rather than the theme in its original state." The finale is a fugato, meaning a fugue movement that doesn't always proceed according to the strict procedure of that Baroque genre; it can still be heard as homage to Bach, even with its 20th-century harmonies. Stravinsky once described the origin of his Octet as a dream in which he was in a small room, surrounded by musicians playing a piece he could not recognize. "I remember my curiosity... to know how many the musicians were... after I had counted to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little concert in a state of great delight and anticipation, and the next morning I began to compose the Octet." Certainly Stravinsky was far from the first composer to dream a piece of music before he wrote it; Tartini claimed a similar origin for his famous *Devil's Trill* violin sonata. What's a little unusual about Stravinsky's experience is his memory of specific instruments that he both saw and heard. The conductor conducted the first performance of his unconventionally-scored Octet at the Paris Opera in 1923.

Chicago chamber music program notes.

IV. Cantata BWV 63

This is a joyous cantata, as befits the Christmas season. A gorgeously sinuous oboe line introduces a delightful duet between soprano and bass. The text dwells upon the bounteousness of the Almighty. The oboe begins with a semiquaver phrase and then breaks into florid passages with many thrills — the overflowing benefactions of our Maker. The A theme in this duet is frequently used as a motif by the bassi, while the vocal line is florid and canonical, being heard nine times, sometimes against the A theme in the continuo. The oboe pours out its bountifully ornate melodies. After the Fine pause we are bidden to rely upon Him continually *"Drum last uns auf ihn stets trauen und seine Gnade bauen."* (Therefore let us on Him continually trust and on His mercy build). Voice and continuo move in firm

scales, the first four bars being a vocal canon. A is repeated sequentially in the continuo, while the voices imitate to *"denn er hat uns dies beschert"* (for He has on us this bestowed). A florid oboe passage brings us to *"was uns ewig nun vergnüget"* (what ever now contents us) in the gracious canonical phrases for the voices, a placidly moving continuo, with the A theme in the bassi during repetitions of vergnüget. Schweitzer wrote that everybody who claims that Bach could not write popular and pleasant music will change his mind when listening to the duet *"Ruft und fleht den Himmel an."* What he was referring to was the second duet (for alto and tenor) of this cantata, which is very beautiful indeed. Another interesting point of this cantata is that a very strong chorus with beautiful instrumental parts replaces the usual chorale at the end of it.

Thanks to www.bach-cantatas.com for program notes

Sunday Main Concerts

JULY 18, 25 AND AUGUST 1, 2:30 PM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This concert will be broadcast on KUSP 88.9 FM on Sunday, August 1, 2004 at 11 am

Festival Orchestra, Chorale, Chorus, Honors Chorus and Soloists
Bruno Weil, *conductor*

Matthäus-Passion, BWV 244
(The Passion According to St. Matthew)

Johann Sebastian Bach
1685 – 1750

Sung in German with English Supertitles

Dramatis Personae

The Evangelist ..... Alan Bennett
Jesus ..... Jeffrey Fields
Peter ..... Nikolas Nackley
Judas ..... Timothy Krol
Testis ..... Daniel Bubeck, Pablo Cora
High Priest ..... Chris Carducci
Priests ..... Chris Carducci, Scott Graff
Pilate ..... Jonathan Stinson
Pilate's Wife ..... Georgina Joshi
First Maid ..... Jolaine Kerley
Second Maid ..... Janet Campbell

Solo Quartet
Kendra Colton, *soprano*
Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor*
Sanford Sylvan, *baritone*

Elizabeth Wallfisch, Cynthia Roberts, *violins*
Joanna Blendulf, William Skeen, *viola da gamba*
Douglas McNames, *cello continuo*
Robin Carlson Peery, *flute*
Roger Cole, *oboe, oboe d'amore*
Neil Tatman, Ellen Sherman, Brian Greene, *oboe, oboe d'amore, English horn*
Jordan Frazier, double *bass*
William Jon Gray, Andrew Arthur, *organs*

There will be an intermission of 20 minutes between Parts I and II.

Supertitles by Chris Bergen

The Main Concerts are underwritten in part by a grant from the E. Nakamichi Foundation.
The Sunday Main Concerts are dedicated to the memory of Alan T. Brenner.

St. Matthew Passion

The tradition of singing one of the four Gospel *Passion* narratives on Good Friday and Palm Sunday stretches back to the beginnings of the formalized Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his register and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran Reformers inherited in the sixteenth century and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Good Friday and Palm Sunday in Bach's era. What is especially interesting is the fact that the *Passion* story had a musical-dramatic tradition well before the invention of opera and oratorio. It was only a matter of time before these later dramatic genres would cross-fertilize with the church tradition.

Toward the end of the seventeenth century several more elaborate versions of the *Passion* were developed, involving independent instrumental parts, introducing free poetry around the biblical narrative *(Oratorio Passions)* or presenting entirely free elaborations of the *Passion* story. These latter were designed for spiritual concerts rather than for Holy Week liturgies and are thus termed *Passion Oratorios*. Most of these genres incorporated the most up-to-date musical forms and devices from Italian opera, capitalizing, as it were, on the conventions that congregations would have learned in the world of secular entertainment. However, the *Oratorio Passion* did not arrive in Leipzig until 1717 (at the modish Neue Kirche), and the Cantorate of the Thomasschule, under the ageing Johann Kuhnau, did not perform its first *Oratorio Passion* until 1721, shortly before Bach himself came to Leipzig (1723). Thus one of the greatest ironies about Bach's *Passions* is that their original audiences were far less familiar with the genre than we are; moreover — as is the case with all Bach's most celebrated music — we have often heard it many more times than did the original performers or even Bach himself.

Bach's *Passions* were performed during the afternoon Vesper service on Good Friday, their two parts replacing the cantata and *Magnificat* which were normally sung on either side of the sermon. With a hymn opening and closing the liturgy, the entire service was thus symmetrical, with its central axis falling on the sermon. Like Bach's cantatas, the *Passions* adopt something of the sermon's function since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text, one that is designed to effect an actual change of mood and attitude on the part of the believer.

Moreover, the symmetrical structure of the liturgy finds its analogue in Bach's musical pacing of the *Passion*. This is most evident when Bach wishes to highlight the importance or irony of a particular event or concept. For instance, the point at which Peter swears that he will not deny Christ is surrounded by two verses of the *"Passion Chorale,"* the second *(Ich will hier bei dir stehen)* a semitone below the first *(Erkenne mich, mein Hüter)*. This therefore functions as a musical metaphor of descent or depression, alluding to the frailty of human promises. The aria *Aus Liebe will mein Heiland sterben* is perhaps the most important of all since it underlines one of the central themes of the *Matthew Passion* — that Christ died for the love of humankind — and this is the focal point falling between two matching choruses *Laß ihn kreuzigen*. These — depicting the crowd's desire to crucify Christ — provide a vivid antithesis to Christ's love, but, given the fact that the second chorus (coming directly after *Aus Liebe*) is a tone higher, there is a sense that Christ's supreme act of love has changed things in an upward, positive direction: we recognize it as precisely the same music, yet every note is different. Thus the music could act as a metaphor for the mystery of our own spiritual development: we remain exactly the same beings yet we are profoundly changed.

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the *Passions* do, after all, borrow liberally from secular conventions such as dance and, particularly, opera. However, the *Matthew Passion* also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the listener into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran Stations of the Cross. The free text follows Luther's own meditations on the Passion which require the believer first to acknowledge his own guilt and show remorse, then to recognize that Christ has suffered on our behalf — that his love will conquer all — and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria *Mache dich*). According to Luther, this ambition to imitate Christ could not be fulfilled without our having gone through these earlier stages.

Particularly subtle in the construction of the free poetry (by the Leipzig poet, Picander) and Bach's musical setting is the emphasis on dialogue form — necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing points of view to be presented simultaneously *(e.g. So ist mein Jesus nun gefangen/Laßt ihn, haltet, bindet nicht!)*, complimentary points *(Ach, nun ist mein Jesu hin/Wo ist denn*

dein Freund hingegangen) or a dialogue between a single speaker and a group *(Ich will bei meinem Jesu wachen/So schlafen unsre Sünden ein)*. All of these devices serve to personify the various voices within a single listener, acting out one's reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, which could be considered the "*Exordium*" (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, "*the Daughters of Zion*" (from the *Song of Songs*). The theme of love in the *Song of Songs* is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the *Agnus Dei*, *O Lamm Gottes, unschuldig*, sung by ripieno sopranos (often children's voices today, in a tradition that dates back to the nineteenth century). This would have had particular significance for members of Bach's congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image that points toward the Apocalypse when Christ as a lamb rules the New Jerusalem, a bridegroom to the ("femininized") community of all believers. In Bach's time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ's throne in the New Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city, which, at this time, is still subservient to the earthly tonic of E Minor.

The analogy between the Bach-Picander *Matthew Passion* and a sermon is thus not to be taken lightly. Moreover, for about half the aria texts Picander drew from a series of passion sermons by the theologian Heinrich Müller (published in 1681). Given that Bach himself possessed these, he may have instigated the borrowing. This not only shows that both were thinking along the lines of sermon composition but also that the sermon was an important poetic genre of the time, as much artistic elaboration as stern preaching. An understanding of the rhetoric of the Lutheran sermon as both persuasive and cunningly ornamental sheds a significant light on the role of music in the liturgy of Bach's era.

With its unfolding levels of symbolism, theological interpretation and — most striking of all — psychological insight, the *Matthew Passion* is perhaps the most challenging and ambitious Christian artwork. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work. He possibly began writing it in 1725 but did not finish or perfect it in time for the Good Friday performance; the earlier *John Passion* was performed on this occasion, only a year after its premiere and containing a substitute chorale fantasia *(O Mensch, bewein)* that eventually became part of the *Matthew Passion*. Bach did not present the latter work until 1727 and refined it again during the 1730s. During the last few years of his life he went to great trouble to repair the autograph score, sewing in new patches of paper that are designed to be barely perceptible to the casual reader. This could hardly have been necessitated by the performing demands of the time and points to the special status Bach seems to have afforded the work, a status that was not a common conceptual possibility until the early nineteenth century. It is not surprising that the work became an immediate "masterwork" at the time of its revival by Mendelssohn in 1829; this was precisely the period when such a concept was developed.

Bach shared something of the encyclopedic urge of his age, and, in the *Matthew Passion* compiled virtually every possible musical form available for an oratorio: recitatives (accompanied and secco), arioso, aria (several types which include dance and concerto elements), chorales, chorale settings, choruses and motets. Together with two elements unusual in Bach works — the doubled forces and the string "halo" for Christ's utterances — these elements render it far more ambitious than any opera of the age and something which works on rather more levels than the more brutally effective *John Passion*.

Bach obviously saw all excellent earthly things as capable of serving the highest purpose; it is precisely this religious conception of music and of the world as a whole that lies at the heart of most disputes concerning church music. To some — then as now — nothing does religion a finer service than Bach's music; to others, sumptuous music undermines a transcendent view of the Godly and spiritual, which are to be kept somewhat apart from the world. While it is obvious that our contemporary horizon is very different from that of Bach's time and, consequently, many meanings and implications in the work are lost, we have gained many more dimensions and modes of appreciation. Bach spun a dialogue between Old and New Testaments, between both these elements and the Lutheran tradition (especially with the traditional chorales) and between all these and the believer of his own time (all together pointing toward the Apocalypse); to these we can add a rich history of reception (with both its insights and mystifications) and our own particular standpoint, within or without the Christian tradition.

John Butt

Monday Main Concerts

JULY 19, 26 AND AUGUST 2, 8:30 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be broadcast on KUSP-FM, 88.9, on Monday, August 23, 2004 at 7 pm

Glorious and Luminous

I. Suite from *Abaris* or *Les Boréades* — **Jean-Philippe Rameau** *1683 – 1764*

Overture. Menuet - Allegro
Rondeau vif
Gavotte vive
Gavotte ll
Loure
Air Grazieuse. Air vif
Entrée 'd' Abaris
Contredanse & Rondeau

II. Sinfonia from Cantata BWV 169 — **Johann Sebastian Bach** *1650 – 1785*
Gott soll allein mein Herze haben

Andrew Arthur, *solo organ obbligato*

III. Concerto in G Major for Strings, *alla Rustica*, P. 143 — **Antonio Vivaldi** *1678 – 1741*

Presto
Adagio
Allegro

IV. *La Muse de L'Opéra, Cantate à voix et symphonie* — **Louis-Nicolas Clarembault** *1676 – 1749*

Prélude ajouté • *Récitatif*
Récitatif • *Air gai*
Tempete • *Récitatif*
Air • *Sommeil*
Prélude infernal • *Récitatif*
Air

Kirsten Blase, *soprano*

V. Largo from Concerto Grosso Op. 3, No. 2, in B-Flat Major — **George Frideric Handel** *1685 – 1759*

VI. Orchestral Suite No. 1 in C Major, BWV 1066 — **Bach**

Ouverture
Courante
Gavotte I-II
Forlane
Menuet I-II
Bourrée I-II
Passepied I-II

Emlyn Ngai, Catherine Emes, Ann Kaefer Duggan, Gabrielle Wunsch, *violins I*
Rachel Evans, Beth Stoppels Girko, Naomi Guy, Amelia Roosevelt, *violins II*
Meg Eldridge, Nancy Lochner, *violas;* Paul Rhodes, Joanna Blendulf, *cellos*
Derek Weller, Bruce Moyer, *double basses;* Kimberly Reighley, *flute;*
Neil Tatman, Ellen Sherman, *oboes;* Jesse Read, Britt Hebert, *bassoons;* Wolfgang Basch, *trumpet;*
Chris Cooper, Loren Tayerle, *horns;* Andrew Arthur, *organ and harpsichord*

The Stahl Motor Company is the exclusive sponsor of the Monday Main Concerts.
The Monday Main Concerts are underwritten in part through the generosity of Kim and Judy Maxwell.

I. Suite from *Abaris*

Jean-Philippe Rameau made his début as opera composer very late. He was fifty years old when his first tragedy, *Hippolyte et Aricie*, had its first performance in Paris in 1733. As a music theorist, thanks to his *Traité del'harmonie* (published in 1722), he had achieved a certain measure of recognition, but no fame had accrued from his few collections of works for the harpsichord. At all events, his first attempt at opera resulted in a masterpiece, leading French audiences to recognise in him the greatest composer of his age. In the three decades that followed Rameau was over and over again to enrich the repertoire of the Académie Royale de Musique with various works. When he died in 1764 he left behind a last tragedy, *Abaris ou Les Boréades*, which he had been unable either to publish or to stage. According to legend his death put an end to rehearsals that had already begun at the Paris Opera. Recent researches however have revealed that the work had already gone into rehearsal the year before and that it had, in fact, been ready for performance at the peace celebrations held by Louis XV at Versailles. Why the work did not achieve performance in 1763 — whether as a result of a lack of funds, problems it posed for the musicians, cabinet intrigues or the intervention of the censor — we will never know.

II. Sinfonia from Cantata BWV 169

The cantata *"Gott soll allein mein Herze haben,"* BWV 169 was written for the 18th Sunday after Trinity, and received its first performance on October 20th, 1726 in Leipzig. This extended opening Sinfonia is a reworking of an earlier lost concerto (probably for oboe). Bach also re-used the same material later in his E Major Harpsichord Concerto, BWV 1053. In this arrangement, set in D Major, Bach gives the prominent soloist role to the organ, as well as parts for strings and oboes. It is one of many examples that show off Bach's willingness to put a lengthy virtuosic instrumental movement into a church cantata. *Andrew Arthur*

III. Concerto in G Major for Strings, *alla Rustica*

Of the more than five hundred Vivaldi concertos that have survived, *"alla Rustica"* is his best-known string concerto. It is one of Vivaldi's sixty or so surviving works for string ensemble without soloists. The opening Presto is a rollicking, perpetual motion dance melody; driving rhythms, asymmetrically repeated phrases and a surprise minor key closing contribute to a sense of wild abandon. The simple Adagio inspires an air of joyous expectation. The third movement, another folk-like tune, may not be quite as breathless as the first, but it is at least as insistently energetic; each reiterative phrase strives to outdo the one just before it. *Bruce Bekker*

IV. *La Muse de L'Opéra*

As with many composers born in the 17th century, we know little of the personal life of Louis-Nicolas Clerambault, though it is recorded that his father played in the famous group of violins used by the king of France. His fame was to come from the many prestigious appointments he enjoyed as an organist, which made him the best-known exponent of the instrument in France. Like Vivaldi he was also to teach at a girl's orphanage, where he used his position to experiment with composition, using the talents of his pupils to perform his works. It was in the field of cantatas that he eventually became most famous as a composer, and here he fused together the French and Italian styles. Tonight's cantata is one of a type used as entertainment at opera balls; this one was printed for sale at the opera and sold so many copies the printing plates were worn out. There is no story to the cantata, but it is a pastorale — a series of expressions of country themes and mythological characters. The narrator is one of the Muses, and the episodes reflect sounds of nature, such as animals, rustling leaves, storms, the hunt, and sleep. The sound of bagpipes is musically represented — a standard emblem of rusticity.

V. Largo from Concerto Grosso Op. 3, No. 2

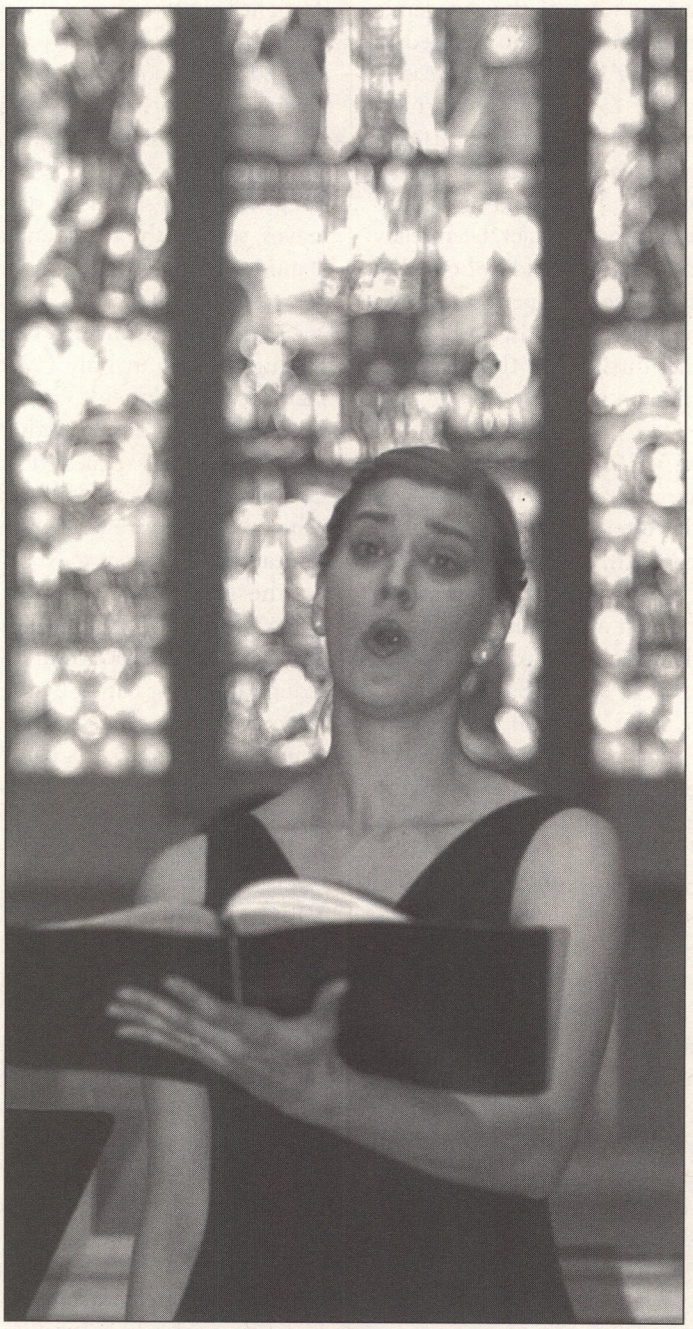
During his stay in Italy (1706-1710) Handel had become familiar with Corelli's *Concerti grossi*, but had composed nothing of importance in this genre before 1734. Probably at his publisher's request, Handel produced the set of *Six Concerti grossi*, Opus 3 in 1734. Some of the movements were borrowed or reworked from compositions he had written earlier, but *Concerto No. 2* was newly composed, except for the third movement. In the second movement, the Largo, two solo violoncellos weave 16th-note patterns against a quiet background of repeated chords on the strings, joined at bar 10 by the solo oboe. The sources state *senza cembalo* for this movement, even though the basso continuo is figured; as it can be proved that Handel habitually used two continuo keyboard instruments in his *concerti grossi*, this simply means that the *ripieno cembalo* is to be understood.

VI. Orchestral Suite No. 1

As with his other three surviving works in this genre, Bach does not title this work, "suite," but rather "overture," allowing the dominating opening movement to provide the title for the work. Of Bach's four orchestral suites, this one stands alone in that it repeatedly assumes the character of a *concerto grosso*. Scored for strings with a trio of two oboes and bassoon, the first suite displays passages in concerto style, especially in the middle of the overture, and the second *bourrée*, which is entrusted entirely to the winds. After the opening overture in the French style (alternating slow majestic, and faster fugal sections), this work proceeds to a series of six dance movements. The *courante*, an old courtly dance, evolved in two typical forms, an Italian type in a quick tempo in triple time, and a French version, also in

triple time but with rapidly shifting accents that obscured the meter. Bach wrote both kinds but the *First Suite* has the latter French type. A pair of *gavottes* comes next: the first is played, then the second, after which we hear a reprise of the first. Originally a French peasant dance that found its way into court circles in the 16th century, the *gavotte* remained in fashion until the 19th century, and it is still danced in some districts in France today. The character of the dance is a moderated liveliness — a happy dance that never loses control. The *forlane* was an exuberant dance, which became popular with Baroque opera composers to depict the wild celebrations of the Venetian people at carnival. Two minuets, the most famous of French court dances, lead to a pair of *bourrées*, (similar to but faster than the *gavotte*). Two high-spirited *passapieds*, a quick variant of the minuet, make for an unconventional ending, replacing the more common *gigue*.

John Hajdu Heyer



Tuesday Main Concerts

JULY 20, 27 AND AUGUST 3, 8:00 PM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This concert will be broadcast on KUSP-FM, 88.9, on Tuesday, August 24, 2004 at 7 pm

Classical Night

Bruno Weil, *conductor*

The Festival Orchestra — Elizabeth Wallfisch, *leader*

I. Symphony in E-Flat Major, Op. 3, No. 3 — **Johann Christian Bach** *1735 – 1782*

Allegro di molto
Andantino
Allegro

II. Symphony No. 1 in E-Flat Major, K. 16 — **Wolfgang Amadeus Mozart** *1756 – 1791*

Allegro molto
Andante
Presto

III. Symphony No. 80 in D Minor, Hob. 1/80 — **Franz Joseph Haydn** *1732 – 1809*

Allegro spirituoso
Adagio
Menuetto
Finale. Presto

INTERMISSION

IV. Symphony No. 4 in B Flat Major, Op. 60 — **Ludwig van Beethoven** *1770 – 1827*

Adagio. Allegro vivace
Adagio
Allegro molto e vivace. Un poco meno allegro
Allegro ma non troppo

The Main Concerts are underwritten in part by a grant from the E. Nakamichi Foundation.
The Tuesday Main Concerts are underwritten in part through the generosity of William Urbach and Janet Effland.

I. J.C. Bach Symphony
In 1764 Johann Christian Bach wrote a set of six symphonies, Op. 3, in London, where he was music master of the Queen. They display the skill and taste Bach had acquired during his five years in Italy. The third symphony Op. 3, No. 3 in E Flat Major is a typical example of these Italian Ouvertures (or symphonies — the terms were interchangeable): three movements (fast-slow-fast), easy to understand in the new style and fashion. Christian Bach was famous for his "singing Allegro," which had so much impact on Mozart. Mozart as a child visited England in 1764-5 and gained his love for Christian Bach and his music largely through these Op. 3 symphonies. They had an enduring influence on him. The *Symphony in E Flat Major Op. 3, No. 3* is a model for his *First Symphony in E Flat Major, K. 16*. *Bruno Weil*

II. Mozart Symphony No. 1 in E-Flat, K. 16
The symphony was still in its adolescence when Mozart was. It had as yet no fixed place in the musical hierarchy. It might be an opera overture heard in the theater, or played in church, or even heard as chamber music in the private home of a wealthy patron. The symphony might have three movements or four, arranged in many possible patterns. Only gradually did the genre assume a reasonably fixed shape, settling into the familiar pattern of four movements. Eventually the symphony came to be regarded as the highest level to which abstract music could aspire. That transition occurred gradually, and it was still going on during Mozart's brief lifetime.

We know from a recollection by Wolfgang's sister Nannerl that he wrote his first symphony in August 1764, on the outskirts of London, while their father Leopold was dangerously ill with a throat infection. To pass the time, young Wolfgang composed the work "with all the instruments of the orchestra," while Nannerl helped him copy it, and he commented to her, "Remind me to give the horn something worthwhile to do!" The symphony now known as No. 1 was composed in London in 1764, but it seems to be a different work, probably written a few months later, after Leopold's recovery and the family's move into London. Though it is far shorter and simpler than the Jupiter Symphony, it is nonetheless an astonishing achievement for a first essay in the medium, even overlooking the fact that the composer was only eight years old. Already Mozart has learned from his contemporaries in England, Johann Christian Bach and Carl Friedrich Abel, how to write for the orchestra, to make the grand gesture, dynamic contrasts, different types of themes, and so on. The opening movement offers a compact sonata form of considerable energy. The slow movement, in the relative minor, is short and direct. The finale is the first of many delicious dancing rondos that cap off the work with a smile.

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III. Haydn Symphony No. 80 in D Minor
(This symphony was composed in late 1783 or 1784, and was certainly complete by December 1784. While it was almost surely performed by the Esterhazy court orchestra soon after it was written, the first recorded performance took place in March of 1785, when it was conducted by Mozart at a concert of the Tönkünstler-Societät in Vienna.)

Though the details of this symphony's composition are obscure, it was written when Haydn, at the peak of his powers, had gained international notoriety and was beginning to publish his works throughout Europe. From his secure position as Kapellmeister to the fabulously wealthy Esterhazy family, he had developed his skills and reputation without straying far from his patron's palaces in Eisenstadt and Esterhaza. During the early 1780s, he also struck up a friendship with Mozart, a brilliant young composer some 24 years his junior. The warmth of this relationship is evident from their letters, but it is also to be heard in their music, which shows a host of influences of one composer on the other. The Symphony No. 80 was part of a trio of symphonies, Nos. 79-81, that was completed in 1784, and offered for publication in Vienna, London, and Paris.

The brief opening movement *(Allegro spirituoso)* is a purely Haydnesque study in contrasts. It begins with a stormy minor-key figure in the strings that recalls his earlier *Sturm und Drang* ("storm and stress") symphonies. This soon takes on a brighter character, and mutates to a hilarious little F Major dance theme played by the solo flute above a solemn bass line. The dance theme predominates in the development section, and in the recapitulation and coda, he contrives to end in a sunny D Major. The main theme of the *Adagio* is a highly decorated melody played by the strings and then restated by full orchestra. A contrasting passage for violins and flutes above a quick arpeggiated bass line may be a reference to the music of Mozart. A third idea has a lovely theme played beneath a soaring horn note. Strikingly, much of this material is developed in minor keys, before a shortened recapitulation returns the music to the major character of the opening. The *Menuetto* begins in D Minor, but as in the opening movement, this quickly changes to major, and a more typical courtly dance feel. The central trio features oboe, flute, horn, and violin above a flowing background. The trio melody is one of several symphonic themes that Haydn based upon the *tonus lamentatio* — a melodic formula used in chanting the Lamentations of Jeremiah during Catholic Holy Week

services. The opening *Menuet* is repeated at the end without changes. The fourth movement *(Presto)* begins in D Major with a highly syncopated main theme that sets up a rhythmic intensity that continues throughout this movement. His development focuses on this main idea, using it in a series of minor-key statements and a wonderful contrapuntal episode. There is a conventional recapitulation, and the symphony ends with a brief and sparkling coda.

IV. Beethoven's Symphony No. 4

Standing as it does immediately after his heroic Third and just before his tragic Fifth, the Fourth Symphony was, in Robert Schumann's words "a slender Greek maiden between two Norse gods." Like that Grecian girl, this symphony has been utterly overshadowed by its indomitable neighbors. Yet the piece is no less masterful than its companions. In fact, the Fourth Symphony is in many ways an ideal example of Beethoven's style, for it blends the gracious Classicism of his early years with the hearty orchestrations of his later works. If it is less profound than the others, that is merely a product of the composer's state of mind, for in 1806 when Beethoven wrote it, he was enjoying a rare period of happiness. Beethoven was not always the anguished artist.

The symphony was written for Count Franz von Oppersdorf who met the composer at a summer home where Beethoven was enjoying a prolonged vacation. The occasion was a private performance of Beethoven's Second Symphony, which the Count enjoyed so much that he immediately commissioned a new symphony, offering the composer a grand sum. Beethoven was at work on the Fifth Symphony, which he had started in earlier, darker days. Now, calmer and more contented, he set that score aside and began a cheerier symphony for the Count, one more in the mood of the Second Symphony. The new symphony premiered in March of 1807 in a private concert at the palace of another patron. Only after the concert was the Count presented with the symphony, a slight of protocol that he did not appreciate, particularly as he had heard rumors that the work was not well received. He would never again do business with Beethoven.

The Fourth Symphony is filled with musical jokes, even in the symphony's opening moments. Beethoven attaches a slow introduction to the head of an otherwise fast movement. This in itself is not unusual — Haydn did it frequently, but the theory always was that the slow introduction would introduce that which follows; Beethoven would not be so transparent. His key changes meander, and when he does arrive at the place hinted at by the opening chord, a harmonically tuned colleague would have been surprised. The other movements have their idiosyncrasies. In the second movement, the strings are awarded an exquisite flowing melody that is constantly interrupted by a recurring "heartbeat" rhythm that sometimes forgets its place and comes surging out into center stage. After each interruption, the strings resume their flow, seemingly oblivious to the offense. The third movement is ostensibly a minuet, but this is not a courtly dance; it is too lively, syncopated, and reminiscent of a boisterous folk dance. A minuet should evoke champagne; this is far more evocative of beer. By comparison the fourth movement is fairly straightforward — a brisk and bustling rondo reminiscent of Haydn. Yet the frenzy and fervor that characterizes much of the movement is derailed in the final page. Sudden tempo changes force the conductor to stay on his toes, and a final brief bassoon solo sounds like a parting chuckle.

©Elizabeth Schwarm Glesner

Wednesday Main Concerts

JULY 21, 28 AND AUGUST 4, 8:30 PM, CARMEL MISSION BASILICA, RIO ROAD, CARMEL

This concert will be broadcast on KUSP-FM 88.9, on Wednesday, August 25, 2004 at 7 pm

The Glory of Venice

Vocal and Instrumental Music for St. Mark's, Venice

The Festival Chorale, William Jon Gray, *conductor* / Members of the Festival Orchestra

I. ***Canzon II a 4,* C187, from *Symphoniae sacrae,* 1597**	**Giovanni Gabrieli** *c. 1553 – 1612*
II. **Ricercar secondo a 4, C218**	
III. ***In ecclesiis a 14,* C78, for four voices from *Symphoniae sacrae II,* 1615**	**Gabrieli**
IV. ***Venite sicientes ad aquas Domini,* SV 335, from *Seconda raccolta de' sacri canti,* 1624**	**Claudio Monteverdi** *1567 – 1643*
V. ***Adoramus te, Christe a 6,* SV 289, from *Motetti in lode d'Iddio nostro Signore,* 1620**	**Monteverdi**
VI. **O *quam tu pulchra es* for tenor solo from *Ghirlanda sacra,* 1625**	**Alessandro Grandi** *1586 – 1630*
VII. ***Sonata seconda from Sonate concertante in stil moderno... Libro secondo,* 1629**	**Dario Castello**
VIII. ***Exulta, filia Sion,* SV 303, for soprano solo from *Arie de diversi,* 1624**	**Monteverdi**
IX. ***Canzon I a 4 "La spiritata," C186, from *Symphoniae sacrae,* 1597**	**Gabriel**
X. ***Crucifixus a 8***	**Antonio Lotti** *1666 – 1740*
XI. ***Dic nobis, Maria from Motetti per concerti ecclesiastici,* 1598**	**Giovanni Bassano** *c. 1560 – 1617*
XII. ***Sonata da chiesa a 3,* Op. 8, No. 8 "La Bevilaqua" from *Sonate... libro terzo,* Opera Ottava, 1663**	**Giovanni Legrenzi** *1626 – 1690*
XIII. ***Beatus vir I a 6 voci concertato,* SV 268, from *Selva morale e spirituale,* 1640**	**Monteverdi**
XIV. ***Toccata del secondo tono a 4,* C236**	**Gabrieli**
XV. ***Exultet jam angelica turba a 14,* C130, from *Reliquae sacrorum concentuum Giovan Gabrielis,* 1615**	**Gabrieli**

The audience is respectfully asked to withhold applause until the end of the concert.

Naomi Guy, Tim Haig, *violins;* Paul Rhodes, *cello;* Derek Weller, *double bass;* Andrew Arthur, *organ*
Richard Kolb, *theorbo;* Lenny Ott, Susan Enger, *trumpets;* Suzanne Mudge, Wayne Solomon, *trombones*

The Stahl Motor Company is the exclusive sponsor of the Wednesday Main Concert.
The Wednesday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr.

By the middle of the 15th century Venice had achieved such a level of political power, independence, wealth, and opulence that it had become, next to Rome, the most important city in Italy. With an economy built on its strategic position as the most important seaport for centuries-old trade with the East, the diversity of commerce in Venice had given its cultural life a cosmopolitan, flamboyant atmosphere. Although wars and plagues diminished its position of pre-eminence in the 16th century, Venice in the 17th and early 18th centuries provided excellent economic and political conditions for an extraordinary explosion of musical activity. Unlike other Italian centers of music and culture at this time, private patronage of music in Venice was discouraged by a system of political and military appointments that kept prominent families from exerting overwhelming influence on music, art, and culture. This non-privatization of the arts led to the establishment of the most important musical institution at the ducal chapel, San Marco.

The 11th-century Basilica of San Marco assumed a position of musical and political supremacy in Venice, completely overshadowing the cathedral of San Pietro di Castello. Largely independent of Roman ecclesiastical authority, the Basilica served a dual function as both private chapel of the reigning Doge and principal church of the State. Music was supervised by state officials, and the clergy and musicians were directly responsible to the Doge. Because of this, Venice had different liturgical and musical traditions from Rome. Grand civic ceremonies and processions took place in this church and in its vast piazza. Ceremonial music glorifying both state and church was performed on major feast days not only to instill religious fervor and patriotic pride in Venetians, but also to impress foreigners with demonstrations of Venetian wealth and political power. Instrumental *canzone* and grand motets accompanied the various processions and pageantry.

The architecture of San Marco itself had a profound influence on musical style. Built in the manner of eastern basilicas, with its Byzantine domes, bright gold mosaics, and spacious interior, there were at least seven areas around the altar from which musicians performed. The altar area was framed by two choir lofts, each containing organs. A third group of musicians might be positioned in the *pulpitum magnum cantorum*, a hexagonal pulpit on the main floor of the church, to the right of the screen separating the altar area from the nave. The division of forces into two, three, or four spatially separated vocal and instrumental 'choirs' *(cori spezzati)* is one of the most characteristic features of Venetian sacred music.

> "The church of St. Mark was so full of people that one could not move a step, and a new platform was built for singers, adjoining which there was a portable organ, in addition to the two famous organs of the church: and the other instruments made the most excellent music, in which the best singers and players that can be found in this region took part. The Most Illustrious Signory came... and thus Mass began, sung by four choirs with all the solemnity possible..."
>
> *Sansovino – Venetis Cittá Nobilissima [1604]*

> "And then they sing a beautiful Mass of the Trinity with the Collect of St. Mark...and the players sound Piffari, and after the Epistle, behind the High Altar, and at the Elevation they sound cornetts or other instruments, and in this as in all important solemnities they sing and play from the organ lofts..."
>
> Bonifacio – Ceremoniale [1564]

I. Gabrieli: *Canzon II*
Gabrieli's canzonas are remarkable for their purely instrumental qualities, and are generally more closely related to the style of keyboard music than to the vocal madrigal and motet forms of the time. *Canzon II* begins with a flourish of 16th notes in the style of a keyboard fuga, displaying remarkable instrumental freedom, agility, and range. The instrumental part-writing emphasizes duet groupings, pairing the two upper voices (trumpets) against the two lower voices (trombones and continuo). It is difficult to imagine a richer sound for four instruments than the central section, harmonizing a single moving line against chorale-like harmonization in the other three voices. The three-part form is rounded-off by a return to the brilliant imitative theme of the opening.

II. Gabrieli: *Ricercar secondo*
There are sixteen extant ricercars attributed to Giovanni Gabrieli, a so-called "learned" form because it follows some procedures of strict fugal writing. Although imitative, Gabrieli's *Ricercar secondo* is decidedly non-academic, and is freely composed in the manner of an instrumental canzona. There are two elements to the main theme, which are worked during the course of the piece: the theme begins with a strong, canzona-like rhythmic motto (long-short-short), and is followed by a florid, 16th-note keyboard motive. The *Ricercar* ends with a toccata-like flourish of ascending scales.

III. Gabrieli: *In ecclesiis*
The text of this motet, emphasizing redemption and healing through penance, would have been appropriate for a Mass in thanksgiving for the passing of the plague epidemic of 1575-1577. The oft-repeated "Alleluia" refrains indicate that the occasion of the specific feast could not have

been far from Easter. The work is typical of Gabrieli's polychoral style in that it calls for choirs of dissimilar range and instrumentation: Choir I is comprised of a group of four vocal soloists ("concertists") accompanied by organ and theorbo; Choir II is the *"ripieno"* or full choir, accompanied by basso continuo. Choir III is a group of instruments. In the first half of the piece, four freely composed florid sections for virtuoso soloists alternate with four repeated homophonic "Alleluia" refrains from the main choir. This middle of this section is articulated by an independent instrumental sinfonia. The second half of the piece is characterized by rich homophonic writing for all three groups of musicians together, with daringly expressive harmonic modulations.

IV. Monteverdi: *Venite sicientes*
Claudio Monteverdi was appointed *maestro di cappella* at San Marco in 1613. The influence on church music of the new, dramatic operatic style came to fruition in the 1620s in Venice with the rise of the sacred concerto for few voices, in which several voices sang to the accompaniment of a basso continuo. Monteverdi's *Venite sicientes* is written in a pseudo-polyphonic style, with imitation between the two upper voices supported by an instrumental bass line written like a third vocal part.

> "This type of composition must be so fashioned that it is distinct from the theater and chamber styles and takes the middle course."
>
> Marco Scacchi
> – *Breve discorso sopra la musica moderna* [1649]

V. Monteverdi: *Adoramus te*
Composed in the older *stile grave* or "severe style" of 16th century motet writing, this work provides a stark contrast to his more modern *Beatus vir I* heard later on this program. A contemporary writer defines the *stile grave* as follows: "When one wishes to compose a motet, the manner or style is severe [grave] and quiet. The parts move with heaviness and particularly the bass part, and the composer must keep to this manner to the end." The solemnity of the text, a short meditation on the crucifixion, is perfectly matched by the retrospective *stile antico*, or "Palestrina style" that distinguished the older music from the modern.

VI. Grandi: *O quam tu pulchra es*
Alessandro Grandi is outstanding among Monteverdi's contemporaries who were composing sacred concertos and solo motets in the modern concertato style. Between 1604 and 1608 Grandi served as *giovane di coro* at San Marco in Venice, where he came under the influence of Gabrieli. In 1617 Grandi was appointed as a singer at San Marco, and later as Monteverdi's assistant. His motet *O quam tu pulchra es* (published in 1625) on a text from the *Song of Songs* shows the composer incorporating elements from theatrical recitative, solo madrigal, and bel canto aria into a single seamless composition.

VII. Castello: *Sonata seconda*
A leading composer and wind-player in Venice, Dario Castello was appointed leader of the instrumental ensemble at San Marco under Monteverdi. His *Sonata seconda* is a loosely constructed single movement consisting of a variety of short contrasting sections allowing the performer great improvisatory freedom in interpretation. The juxtaposition of contrasting tempos and moods is typical of the concerted *stile moderno* of the early 17th century.

VIII. Monteverdi: *Exulta, filia Sion*
Exulta, filia Sion is one of the most famous of Monteverdi's many *motetti a voce sola* in the composer's modern style. Most of these pieces were not intended exclusively for the church but might also be performed as chamber music. Written in the broad, sensuous manner of a secular *Venetian aria di più parte* (aria of many parts), this motet consists of tuneful sections in a joyful, dancing triple-time which are constantly interrupted by recitatives in the *stile misto* (the "mixed" style), full of virtuosic coloratura. The piece is built on a large scale, with the composer using organ ritornellos to divided the motet into several well-defined sections, one of arioso-recitative, another a brilliant, virtuosic "Alleluia" so that it becomes virtually a cantata in miniature.

IX. Gabrieli: *Canzon I*
Gabrieli's *Canzon I* begins boldly with an eighth-note motive, which is presented repeatedly in all four voices. The resultant vigor may account for the subtitle of the composition — *La spiritata* ("The lively one"). The agile, running eighth- and sixteenth-notes of the opening theme of *Canzon I* may have been inspired by the cornetto playing of Giovanni Bassano, a virtuoso wind player who first joined the instrumental ensemble at San Marco in 1576.

X. Lotti: *Crucifixus a 8*
Antonio Lotti was born in Hanover, Germany in 1666, but by 1683 he was living in Venice, studying with Giovanni Legrenzi and was appointed *primo maestro di cappella* in 1736, a position he held until his death. As organist, and later as choirmaster, he composed a great deal of music for the choir of San Marco. His fame today rests almost exclusively on the eight-voice *Crucifixus* setting heard in this performance. When Charles Burney, the 18th century teacher and writer on music, heard Lotti's music at San Marco in 1770 he wrote: "it affected me even to tears. The organist here very judiciously suffered the voices to be heard in all their purity, insomuch that I frequently forgot that they were accompanied."

XI. Bassano: *Dic nobis, Maria*

Giovanni Bassano belonged to a family whose name was virtually synonymous with the making and playing of wind instruments in Italy and England in the 16th and 17th centuries. When he was 16, Giovanni Bassano won his first court appointment as one of the six *pifferi* in the employ of the Venetian Doge. *Piffaro* was a generic Italian name for woodwind instruments, and by the early 17th century the term also came to indicate an instrumentalist in a wind band. Giovanni Bassano became head of the instrumental ensemble at San Marco in 1601, and retained this post until his death in 1617. *Dic nobis, Maria* clearly shows Bassano's background as a wind player and composer of instrumental canzonettas. The brilliant homophonic opening phrase for treble voices is distinctly related to the instrumental canzonas so often played by the wind ensemble at San Marco

XII. Legrenzi: *Sonata da chiesa*

Giovanni Legrenzi was appointed maestro of San Marco in 1685, overseeing the instrumental ensemble. By the 1680s the pre-eminence of wind instruments had been replaced by that of strings. In the 17th century it became common to substitute instrumental canzonas and sonatas for some of the liturgical functions formerly performed by the organ. *La Bevilaqua* (the drink of water), is scored for the usual church trio of the time — two violins and continuo.

XIII. Monteverdi: *Beatus vir*

Monteverdi's *Beatus vir I* would have been performed at San Marco on Christmas Eve in the presence of the Doge. The motet is comprised of three sections: A-B-A, with a concluding Gloria Patri. Both A sections are set over a "walking" bass (not quite a ground bass) using a recurring pattern of notes common in Venetian popular song books of the time. The contrasting textual imagery of the B section, "a good man is merciful and lendeth; and will guide his words with discretion," is set in a triple time dance rhythm, once again over a "walking" bass with a new pattern of repetition.

XIV. Gabrieli: *Toccata del secondo*

Practical considerations in Venetian church services demanded short organ introductions *(Intonazioni)* to set the key for the following choral piece. For festive occasions a brief *Intonazione* could be lengthened and elaborated, becoming a Toccata, a freely structured, improvisatory piece set in a particular mode *(secondo tono)*. These organ pieces are characterized by rapid scale passages, broken chords, and arpeggios, and emphasize the important harmonies through frequent cadences.

XV. Gabrieli: *Exultet jam angelica turba*

The text of this remarkable fourteen-part motet is for the Praise of Easter, and is used during the lighting of the Easter candle in the Paschal Vigil celebrated in the early hours of Easter Sunday. Composed to make the most dramatic use possible of antiphonal techniques *(cori spezzati)*, the fourteen parts are divided into three contrasting groups: Choir I consists of a group of five vocal concertists, or soloists, doubled by violins; Choir II is made up of a group of altos supported by trumpets, trombones, and continuo; Choir III, the full chorus of the remaining singers with basso continuo, enters at the climactic "Alleluia" section at the end of the piece, completing the aural spectrum. The final pages of the motet exploit an astonishing range of sonority from the low C of Choir II to the top A of Choir I.

William Jon Gray

Thursday Main Concerts

JULY 22, 29 AND AUGUST 5, 8:00 PM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This concert will be broadcast on KUSP-FM, 88.9, on Sunday, August 8, 2004 at 11 am

A Musical Offering — Bach, his family, those he admired, and his friends

Elizabeth Wallfisch, *Concertmaster*
Members of the Festival Strings

I. from *Suite Les Nations*, *Ouverture des Nations anciens et modernes* — **Georg Philipp Telemann** *1681 – 1767*

II. Concerto No. 5 for Harpsichord and Strings in F Minor, BWV 1056 — **Johann Sebastian Bach** *1685 – 1750*
(Largo Presto)
Largo
Presto

III. from *The Art of Fugue*, BWV 1080, *Contrapunctus 11* in Four Parts — **Bach**

IV. Concerto for Violin and Strings in D Major, Op. 3, No. 9, from *L'Estro Armonico* — **Antonio Vivaldi** *1678 – 1741*
(Largo Presto)
Larghetto
Allegro
Largo
Allegro

INTERMISSION

V. *Passacaille, "Meine Freundin, du bist schon"* (*Ciacona* from his 'Wedding' cantata) — **Johann Christoph Bach** *1642 – 1703*

VI. Concerto for Harpsichord in D Major, BWV 972 (after Vivaldi) — **Bach**
Allegro
Largo
Allegro

VII. from the *Art of Fugue, Contrapunctus, inversus 12 a 4* — **Bach**

VIII. Concerto for Two Violins and Strings in D Minor, BWV 1043 — **Bach**
Vivace
Largo, ma non tanto
Allegro

Elizabeth Wallfisch, Tim Haig, Joseph Tan, Barbara Downie, Monica Waisman, Cynthia Roberts, Nina Falk, *violins*
George Thomson, Elly Winer, *violas;* Doug McNames, Allen Whear, *cellos;* Jordan Frazier, *double bass*
Richard Kolb, *theorbo;* Yuko Tanaka, *harpsichord*

The Main Concerts are underwritten in part by a grant from the E. Nakamichi Foundation.
The Thursday Main Concerts are underwritten in part through the generosity of William and Nancy Doolittle.

I. Telemann: *Ouverture des Nations anciens et modernes*
Telemann was undoubtedly one of the most renowned of the composers of his own time. His path crossed that of Bach throughout their lives. He was born in Magdeburg, studied in Leipzig, and then settled in Hamburg, having gained the position as Kantor, for which Bach had also applied! Telemann's friendship with Bach is well known. Theirs was a great mutual respect and admiration. *Les Nations* gives us insight into some of the mores of 18th-century Europe, the dances, the characters, national characteristics, and the conversations. However, being Telemann, he also gives us caricatures, vivid portraits of people he undoubtedly knew, in a humorous vein.

II. Bach: Concerto for Harpsichord
Bach's harpsichord concertos date from between 1735-1740. This was during the time of his appointment as Kantor in the Thomaskirche in Leipzig. His duties followed traditions established in the 16th century — writing, preparing and presenting all the music centered on the Liturgical Calendar of Sundays, Feast days, weddings and funerals. Telemann was employed in the same position in Hamburg. In 1729 however, Telemann had formed the *Collegium Musicum* at a café in Leipzig which held regular weekly concerts of secular instrumental music. The seven harpsichord concertos belong to this time of a bourgeois secular culture. The *Collegium* became a magnet for visiting professors, students, and composers alike. Many colleagues from Dresden, such as Hasse, Benda, Graun, would come to perform with Bach in the musical soirées.

This concerto has a gentle mournful affekt. There is no tempo marking for the first movement, so somehow the artist must find a way to read the mind of Bach by discovering the very personal language inside this movement. His second movement is instantly recognised, although it appears in many different guises: for instance last year at this Festival, Roger Cole played the same music, but this time it was part of the cantata, *'Ich Steh mit einem Fuss im Grab'* (I am standing with one foot in the grave) and played on the oboe. It is one of Bach's great melodies. Fragments have been found to show that this concerto was also written for the violin in G Minor.

III. Bach: *Contrapunctus 11 a 4* from *The Art of Fugue*
Bach was fascinated by the tradition of the Latin style of counterpoint, *Stilo Antico*. His son, Carl Philip Emanuel said that Bach developed his fugal technique through private study and reflection. *The Art of Fugue* was conceived not as a work in itself, to be played and explored from the start to the finish, but as an exploration into the intricacies of counterpoint, in its purity of form. All the fugues are developed from a single theme. Bach would possibly be amazed to find in our time that we even perform some of the *Contrapuncti* as we do. Our use tonight of the string group in four or five parts was not any part of his intentions!

IV. Vivaldi: Concerto Op. 3, No. 9
Vivaldi wrote twelve concertos in this wonderful lively set. The instrumental group is always four violins, two violas, and two cellos, bass and keyboard, with whatever additional continuo instruments, such as theorbo or chittarone. Contained in the set are 4 four concertos for one violin, four for two violins and four for four violins. Bach had a great affection for these works and as you will hear later in the program, made the most of his own arrangements of many of them.

V. J.C. Bach: *Passacaille*
Johann Christoph Bach was the uncle of Johann Sebastian. This uncle was a prolific musician in his own right and he was in fact the twin brother of Johann Sebastian's father. The Bach Dynasty can be found working as Kantors, court musicians, and *Konzertmeisters* as far back as the beginning of the 16th century. This *Passacaille* is full of joy and invention, all on one simple ground bass.

VI. Bach: Concerto for Harpsichord in D Major
Bach was indebted to the Italian type of concerto as exemplified in the works of Vivaldi. He both imitated the styles, and used the material of Vivaldi in his own arrangements for the harpsichord and the organ. In this work, he manages to use all the ripieno material and the solo material in a most inspired manner.

VII. from *The Art of Fugue*, *Contrapunctus, inversus 12 a 4*
I find when playing or listening to elements of *The Art of Fugue*, or *The Musical Offering*, I am literally entranced. Should I try to engage in analyzing the different fugal entries, I quickly lose the greater vision of the journey, even if I am able to follow the threads of the material. Again the work is immeasurably greater than the sum of its parts. That is the mystery.

VIII. Bach: Concerto for Two Violins in D Minor
It is always a pleasure to play this most beautiful of instrumental works, in the company of friends! I suspect Bach himself felt the same, on the occasions when he undoubtedly played it. If one looks closely at the form and structure, canons, and fugues are the mainstays of this glorious work. Bach's compositional virtuosity is everpresent, as is his spirituality.

Elizabeth Wallfisch

JULY 23, 30 AND AUGUST 6, 8:00 PM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This concert will be broadcast on KUSP-FM, 88.9, in July 2005

Mozart Night

The Festival Orchestra, Chorale, Chorus, and Soloists
Bruno Weil, *conductor*

Wolfgang Amadeus Mozart
1756 – 1791

I. *Litaniae de venerabili altaris Sacramento,* in E-Flat Major, K. 243

Kyrie. Andante Moderato (Solo Quartet, chorus)
Panus vivu, Allegro aperto (Solo Tenor)
Verbum caro factum. Largo (Chorus)
Hostia sancta. Allegro comodo (Solo Quartet, chorus)
Tremendum. Adagio (Chorus)
Dulcissimum convivium. Andantino (Solo Soprano)
Viaticum. Andante (Solo Soprano)
Pignus. (Chorus)
Agnus Dei. Andantino (Solo Soprano, Chorus)

Kendra Colton, *soprano;* Sally Anne Russell, *mezzo-soprano;*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

II. *Exsultate jubilate,* K. 165

ARIA: *Exsultate, jubilate*
RECITATIVE: *Fulget amica dies*
ARIA: *Tu virginum corona*
ARIA: *Alleluja*

Kirsten Blase, *soprano*

III. Mass in C Major ("Coronation"), K. 258

Kendra Colton, *soprano;* Sally Anne Russell, *mezzo-soprano;*
Benjamin Butterfield, *tenor;* Sanford Sylvan, *baritone*

IV. *Ave verum corpus,* K. 618

The Festival Chorale and Chorus

The Main Concerts are underwritten in part by a grant from the E. Nakamichi Foundation.
The Friday Main Concerts are underwritten in part through the generosity of Shirley and Hersch Loomis.

I. Litaniae

This work, written in 1776, is the last and most mature of the four Litany settings composed by Mozart during his Salzburg years. This Litany consists of six movements divided into nine different, distinguished sections. Mozart used as models for his work the sacramental litanies of his Salzburg predecessors and contemporaries. Thus for the penultimate movement, *Pignus futurae gloriae*, set traditionally as a demanding double fugue, Mozart made a special study of the *Pignus* fugues by Michael Haydn. The spirit of the ancient church style of composition is also evoked by the cantus firmus in the *Viaticum*, derived from the Gregorian plainsong hymn *"Pange lingua."* The other movements are symphonic in conception: four-bar or eight-bar units present the various invocations and entreaties. Repetition of these phrases creates a wealth of formal relationships during the long series of invocations. Each of the longer sections concludes with a recap of the opening. This produces on each occasion a two-part or three-part form, without subordinating the words to the demands of sonata form as in Mozart's earlier litanies. Lavishly decorated virtuoso arias express veneration of the "living bread" and the "sweetest banquet" (*Panis vivus* and *dulcissimum convivium*). The especially gentle tone color of the Litany, achieved through the frequent employment of woodwind instruments attains the utmost delicateness in the *Agnus Dei* through the use of three solo instruments (flute, oboe and cello). Quivering string tremolos had been used before Mozart's time to depict awe before the Holy of Holies in the tremendum. Here, however, the open form of this movement and the dramatic setting of the words for the chorus, beginning with the quiet "whispering" of the opening motive, which then rises to shattering exclamations, clearly reveal Mozart's unmistakable hand. The rhythmical gesture of the *Trememdum* outburst is already foreshadowed in the *Hostia sancta*, while the opening motive has been suggested by the sighing figures of the slow introduction to the movement, *Verbum caro factum*. *Christine Martin*

II. *Exsultate Jubilate*

In October 1772, three months after he had been appointed as the concert master in Salzburg, the sixteen-year-old Mozart left with his father for their third visit to Italy. The main reason for their journey was the preparation of Mozart's *Lucio Silla*, which was first staged in Milan Dec. 26, 1772. At the premiere of the opera the castrato soprano Venanzio Rauzzini, sang the part of Cecilio. During the following weeks Mozart wrote for him a piece which made full use of the singer's wide vocal range, virtuosic agility, accuracy of attack and radiant tone color: this *Exsultate, jubilate*. The composition comes within the category of the sacred solo motet, which has been so defined by Johann Joachim Quantz: "In Italy this term is applied nowadays to a Latin sacred solo cantata which consists of two arias and two recitatives, concluding with a Hallelujah."

Wolfgang Hochstein

III. Coronation Mass

The name "Coronation Mass" by which this Mass is known is historically misleading. It was not composed for a coronation, and so far as is known it was never performed at one during his lifetime, but the name says a great deal about the role of this work in the increasing appreciation of Mozart's church music by succeeding generations. Mozart himself regarded this as one of the most important among his settings of the Mass. From 1792 onwards manuscript copies of it circulated widely and it was the first Mass by Mozart to appear in print. It was the first church composition that Mozart wrote after his stay in Mannheim and Paris, when he was compelled to return to his hated employment in Salzburg. The freely soaring passages for the wind instruments would scarcely have been imaginable but for the experience Mozart gained during his long visits to Mannheim and Paris. *Ulrich Leisinger* (abridged)

IV. *Ave verum corpus*

In April of 1791, Leopold Hofmann, who was Kapellmeister at St. Stephen's Cathedral in Vienna, fell gravely ill. Mozart, who had never been an avid composer of sacred music, nonetheless saw an opportunity to enhance his income, and maneuvered to succeed Hofmann. Toward this end, he turned his attention again to sacred music, culminating ultimately with his *Requiem*. (As it happens, Hofmann survived Mozart and died in 1793). Mozart set the Eucharistic hymn *Ave verum corpus* in June 1791. This setting was dedicated to his friend Anton Stoll, who was chorus master of the parish church in Baden, and it was first performed in Baden at the Feast of Corpus Christi. It is possible that Mozart set this hymn, mindful of the Imperial ban on elaborate concerted music, or it is possible that he was working with the limitations of Stoll's choir. One way or another, his setting is remarkable for its compact simplicity. There are a mere forty-six bars of music, with orchestral writing that serves to provide introduction, transition, and ending, and double the choral parts. The chorale setting is simplicity itself, with the choir mostly singing the same text at the same time. This direct approach would have suited a reform-minded Austria where textual clarity and brevity were all-important in church music. Mozart's setting is far from pedestrian or undistinguished. (It actually isn't even complete; the text has two last verses, which Mozart omitted from his setting.) There is an unusual modulation from E Major to F Major at the text, "whose side was pierced, whence flowed water and blood," and the simplicity is the sort that Artur Schnabel famously described as too simple for children and too difficult for adults (after all, simple music like this exposes any lapses of rhythm, intonation, or ensemble). And the music seems to encompass a universe of feeling in forty-six short bars.

Twilight Concert No. 1

WEDNESDAY, JULY 21, 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH

This concert will be broadcast on KUSP-FM, 88.9, on Monday, July 26, 2004, at 7 pm

The Blazing Glory of Pipes and Brass: Music for Trumpet and Organ

I. from *"Heldenmusik"* for Trumpet and Organ — **Georg Philipp Telemann** *1681 – 1767*
- La Majesté
- La Grace
- La Vaillance

II. Fugue on a Theme of Corelli, BWV 579 — **Johann Sebastian Bach** *1685 – 1750*

III. *Sonata Prima* in C Major for Trumpet and Organ — **Giovanni Buonaventura Viviani** *1638 – c. 1692*

IV. *Pièce d'orgue*, BWV 572 — **J.S. Bach**

V. Four Choral *Praeludiums* for Trumpet and Organ — **Jean Langlais** *1907 – 1991*

VI. *Récit de Tierce en taille* (from *Messe pour orgue*) — **Nicolas de Grigny** *1672 – 1703*

VII. Concerto in D Major for Trumpet and Organ — **Giuseppe Torelli** *1658 – 1709*
- Allegro
- Adagio-Presto- Adagio
- Allegro

Wolfgang Basch, *trumpet*; Andrew Arthur, *organ*

In lieu of program notes, the artists have chosen to address the audience for this performance.

The Twilight Performance Series is underwritten in part through the generosity of Mr. Paul Rembert.

Wine and cheese reception, 4:30 PM, courtesy of Stevenson School.

TWILIGHT CONCERT NO. 2

WEDNESDAY, JULY 28, 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH
This concert will be broadcast on KUSP FM 88.9 in July 2005

To Express the Unexpressable

The Festival Quartet
Elizabeth Wallfisch, Emlyn Ngai, *violins*
George Thomson, *viola*
Douglas McNames, *cello*

I. String Quartet in C Major, K. 465, *"Dissonance"* — **Wolfgang Amadeus Mozart** *1756 – 1791*

Adagio. Allegro
Andante cantabile
Menuetto e trio
Allegro

II. String Quartet in A Minor, Op.132 — **Ludwig van Beethoven** *1770 – 1827*

Assai sostenuto. Allegro
Allegro ma non tanto
Molto Adagio. *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.*
Alla Marcia, assai Vivace.
Più allegro
Allegro appassionato

The Twilight Performance Series is underwritten in part through the generosity of Mr. Paul Rembert.

Wine and cheese reception, 4:30 PM, courtesy of Stevenson School.

PROGRAM NOTES

I. Mozart: String Quartet K. 465

This is the last of the six quartets dedicated to Haydn. They were published by the Viennese firm of Artaria in September 1785, having been composed in Vienna between 1782 and 1785. Mozart does not mention them in his letters, so there is very little knowledge of the history of the composition of each of the quartets. However there is much historical evidence of their remarkable reception by Mozart's contemporaries, and of the importance they held to Mozart himself. Just one day after he had entered the C Major Quartet in his autograph catalogue, on January 15th 1785, the six quartets were performed before Haydn and some other friends. The performers were probably Leopold, father of Wolfgang Amadeus, Wolfgang Amadeus, and the Barons Anton and Bartholomaeus Tinti, brother Freemasons. Haydn wrote to Leopold Mozart on hearing them, "I tell you before God as an honest man that your son is the greatest composer whom I know personally or by name; he has taste and over and above that, the greatest knowledge of the science of composition."

II. Beethoven: String Quartet in A Minor

This string quartet, Op. 132 was commissioned, written and performed in the year 1823. This was a very important year in Beethoven's life. He was engaged in the conception and composition of his Ninth Symphony, unconscious gestation of the quartet being intertwined with the material for the Symphony, particularly his working of Schiller's Ode to Joy. In June or July 1823 he wrote a melody designated Finale Instrumentale, which, transposed into another key was eventually to be used in the finale of the A Minor Quartet, Op. 132. The theme in the sketch is surrounded with sketches of the Symphony in D Minor, though at that time there was no thought of a string quartet. Prince Galitzin was then to invite Beethoven to write three quartets, with his time to be shared with the composition of the Mass in D Major. The Prince was sensitive to the needs of the artist. He wrote to Beethoven: "I am really impatient to have a new quartet of yours. Nevertheless, I beg you not to mind and to be guided in this only by your inspiration and the disposition of your mind, for no-one knows better than I that you cannot command genius, rather that it should be left alone."

It was written. However the first performance on March 6, 1823 was disappointing in that it was not understood by the players or the public. Schuppanzigh, the first violinist, was held responsible. He defended himself by saying he could easily master the technical difficulties, but it was hard to arrive at the spirit of the work. Beethoven was furious, and asked Joseph Boehm, who had been the leader of the quartet concerts in Vienna while Schuppanzigh was in St Petersburg, to play it: "I undertook the difficult task… rehearsed frequently under Beethoven's eyes: I said eyes intentionally, for the unhappy man was so deaf that he could no longer hear the heavenly sound of his compositions. And yet rehearsing in his presence was not easy. With close attention his eyes followed the bows and therefore he was able to judge the smallest fluctuations in tempo or rhythm and correct them immediately." This performance was received with a real storm of applause.

Elizabeth Wallfisch

Twilight Concert No. 3

WEDNESDAY, AUGUST 4, 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH
This concert will be broadcast on KUSP-FM, 88.9, in July 2005.

Splendor of the Dresden Chapel

Sally Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor*
Sanford Sylvan, *bass*
Robin Carlson, *flute;* Roger Cole, Neil Tatman, *oboes;* Jesse Read, *bassoon*
Tim Haig, Naomi Guy, *violins;* George Thomson, *viola;* William Skeen, *cello*
Andrew Arthur, *organ and harpsichord*

I. *Lamentatio I zum Karfreitag* for Tenor — **Jan Dismas Zelenka** *1679 – 1745*

II. Concerto in G Major for Flute, Bassoon, Cello and Basso Continuo (1726) — **Johann David Heinichen** *1683 – 1729*

Andante
Vivace
Adagio
Allegro

III. *Lamentatio II zum Karfreitag* for Bass — **Zelenka**

IV. Sonata a 3 for Two Oboes, Bassoon and Basso Continuo — **Heinichen**

Affetuoso
Allegro
Affetuoso
Vivace

V. *Lamentatio ll zum Karsamstag* for Alto — **Zelenka**

The Twilight Performance Series is underwritten in part through the generosity of Mr. Paul Rembert.

Wine and cheese reception, 4:30 PM, courtesy of Stevenson School.

TWILIGHT CONCERT NO. 3

PROGRAM NOTES

The Electors of Saxony, who were descended from the champions of the German Reformation, resided in Dresden where Augustus the Strong was responsible for the creation of one of the most brilliant and extravagant periods in cultural history. Jan Dismas Zelenka was one of the greatest representatives of the Bohemian Baroque, although he spent most of his life at Dresden in Saxony. By 1710 he had been appointed to the Kapelle of the Elector of Saxony at Dresden, as a player of the violone, under its Kapellmeister, J. D. Heinichen. Although he traveled subsequently to Vienna and to Italy, Zelenka spent most of his working life at the Dresden court as a violone player, and also as a composer of Catholic church music. A comparison of his work with that of J. S. Bach is an obvious one to make, despite the different religious traditions that shaped their music. Both men composed music which came to seem distinctly old-fashioned by the 1730s, with its valuing of counterpoint, fugal technique and careful craftsmanship, besides its typical northern delight in sonorous color (exemplified in the use of a variety of obbligato wind instruments and in complex chromatic harmony). Many of the contemporary anecdotes about Zelenka bear witness to the perception of his music in Germany as old-fashioned, and, as with Bach, this did not always help him gain advancement; he was unable to secure promotion at Dresden after Heinichen's death in 1729, despite repeated appeals to the Elector. The Lamentations were no doubt intended as liturgical pieces for the electoral chapel (extracts from the biblical book of the *Lamentations of Jeremiah*, used as lessons at Matins in Holy Week). Zelenka's setting includes the first two Lamentations from Matins of Maundy Thursday, the first two from Matins of Good Friday, and the first two from Easter Eve. The Lamentations are structurally unlike most other concerted music of the time, in that the usual recitative/aria alternation is abandoned in favor of a more fluid alternation of short passages of arioso and recitative. Zelenka's approach to text-setting and liturgical interpretation was no doubt shaped by his background among the Jesuits and the particular circumstances of the Dresden chapel.

The size and virtuosity of the Dresden Hofkapelle was without rival amongst orchestras at this time and clearly Heinichen reveled in composing music for such an ensemble. This is clearly evident in his use of an astonishing range of instrumental textures and sonorities in combination with a mixture of French, Italian and German styles and varying forms. This multiplicity produces a vital energy and individuality in the music we hear that epitomizes the Dresden court for which it was written. During his twelve years at Dresden he wrote only one opera that was never performed, five serenades, fifty liturgical works for the Catholic court church, sixty Italian cantatas and the festive *concerti per l'orchestra di Dresda*. After the dissolution of the opera in 1720 Heinichen, a Protestant, was primarily responsible for the development of the repertoire of the *Catholic Hofkirche* (Catholic Court Church).

Extracted from Geoffrey Chew © 1990

TWILIGHT CONCERT NO. 4

THURSDAY, AUGUST 5, 5:30 PM, CHURCH IN THE FOREST
STEVENSON SCHOOL, PEBBLE BEACH

Highlights from the Mission Concert

William Jon Gray, *conductor*

The Twilight Performance Series is underwritten in part through the generosity of Mr. Paul Rembert.
4:30 Wine and cheese reception. Courtesy of Stevenson School.

CANDLELIGHT CONCERT NO. 1

SUNDAY, JULY 18, 9:00 PM, ALL SAINTS CHURCH, DOLORES & 9TH, CARMEL

Elizabeth Wallfisch, *violin*

I. Partita No. 2 in A Minor, BWV 1003 — Johann Sebastian Bach *1685 – 1750*

Grave
Fuga
Andante
Allegro

II. Fantasia No. 2 in G Major — Georg Philipp Telemann *1681 – 1767*

Largo
Allegro
Allegro

III. Partita No. I in B Minor, BWV 1002 — Bach

Allemande
Double
Courante
Double
Sarabande
Double
Tempo di Bourrée

IV. Fantasia No. 6 in E Minor — Telemann

Grave
Presto
Siciliana
Allegro

BACH
CARMEL BACH FESTIVAL
Joh: Seb: J: Bach.

Candlelight Concert No. 2

SUNDAY, JULY 25, 9:00 PM, ALL SAINTS CHURCH, DOLORES & NINTH, CARMEL

Douglas McNames, *cello*

I. Sonata in C Major — **Giuseppe Maria Jacchini**
c. 1663 – 1727

Presto e Spiritoso
Adagio
Aria alla francese
Minuet

II. Sonata No. 1 in G Major, BWV 1007 — **Johann Sebastian Bach**
1685 – 1750

Prélude
Allemande
Courante
Sarabande
Menuet I & II
Gigue

III. Ricercare No. 7 in D Minor — **Dominico Gabrieli**
1659 – 1690

IV. Sonata No. 3 in C Major, BWV 1009 — **Bach**

Prélude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Bach's Solo Cello Suites

Bach's genius as a composer can be traced to many aspects of his intense musical thought. Among the most fascinating and paradoxical is his tendency to write music of an extremely high "specific gravity," — music in which every conceivable thread of musical meaning and implication is drawn out of the basic musical ideas. Often he could not resist the temptation to elaborate music he had already composed, so it is not surprising to find at least one contemporary critic who thought his music too complex and suffused with unnecessary ornament. But — and herein lies the paradox — quite often the more that he added to a piece, and the more intensely he worked through the implications of the initial "invention," the more direct and spontaneous the music sounds. By a curious musical alchemy Bach seems often to have created music which is extraordinarily accessible to a wide range of listeners, and, far from being overelaborated, sounds as if it could go no other possible way.

In this light, the unaccompanied works for violin and violoncello are particularly beguiling. Somehow, the more limited the instrumental medium and the fewer polyphonic strands that can be realized, the more complex and detailed the music sounds. This is not to say of course that these pieces, suffused as they are with dance structures, sound turgid or musically obscure. Indeed the image of a solo string-player playing popular dance forms has something of the connotations of folk music. But by writing what is essentially one-line music with only a few double-stopped clues as to where other lines might lie, Bach implies a rich polyphonic texture which the listener, in turn, somehow intuits. If Bach's autograph title — *"libro primo"* — for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading *"libro secondo,"* one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation, since the possibilities for chordal playing are that much more limited (chords are found mainly in the slower sarabande movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend — to a certain extent — on the limitations of medium; the player and listener together create ever richer musical meanings and dimensions.

Although Bach's oeuvre often displays his wont for specifically musical "projects" or encyclopedic compilations of particular genres, he still lived in an age when most music was written with a definite practical aim or occasion in mind. Nevertheless we still do not know for whom Bach wrote his music for unaccompanied violin and cello. Since he was active as Kapellmeister at the Cöthen court 1717-23, the name of Christian Ferdinand Abel — Bach's friend and colleague at that court — frequently comes to mind for the cello suites. Hans-Joachim Schulze has recently shown that the copies Anna Magdalena (Bach's second wife) prepared of both sets of works under Bach's supervision, were most probably designed for G.H.L. Schwanberg, a musician at the Wolffenbüttel court, who studied with Bach for at least the year, 1727-8. It seems that the Bachs — husband and wife — who almost made a "cottage industry" out of producing copies of Sebastian's music, expended care and time on each project in direct proportion to the importance of the recipient. In the case of Schwanberg, a relatively unimportant musician, Anna Magdalena did virtually all the copying, and not very conscientiously at that, while her husband seems to have given the project minimal attention. In other words, we lack a wholly satisfactory primary source for the cello suites.

John Butt

Candlelight Concert No. 3

SUNDAY, AUGUST 1, 9:00 PM, ALL SAINTS CHURCH, DOLORES & NINTH, CARMEL

Elizabeth Wallfisch, *violin*

I. Partita No. 3 in E Major, BWV 1006 — **Johann Sebastian Bach** *1684 – 1750*

Prelude
Loure
Gavotte
Menuet 1 and 2
Bourrée
Gigue

II. Fantasie No 6 in E Minor — **Georg Philipp Telemann** *1681 – 1767*

Grave
Presto
Siciliana
Allegro

III. Sonata No. 1 in G Minor, BWV 1001 — **Bach**

Adagio
Fuga-allegro
Siciliana
Presto

IV. *Lady Anne Bothwell's Lament* from a *Treatise of Good Taste in the Art of Musick* — **Francesco Geminiani** *1687 – 1762*

V. Partita No. 2 in D Minor, BWV 1004 — **Bach**

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Thank you Carmel Bach Festival for allowing me this opportunity each year to explore anew these wonderful deeply felt works of Bach. I like to include in between each of the main courses a little sorbet to cleanse the palette. Telemann, as one of Bach's closest friends must play a role in this evening, not only as his friend but also as his colleague and mentor. His compositions have a perfection and an imagination, a "fantasie" that tells a short story, to delight and challenge the ear. Geminiani is another of my favourites. He was also a teacher, as Bach and Telemann were. His influences are with us Baroque fiddlers to this day. His book, the *Art of Playing on the Violin* is a cornerstone in learning our skills on these cranky, squeeky, exquisite instruments. He also loved English folk music and songs of his time, illustrating his desires for the artist to learn and exhibit "Good Taste in Musicke."

To speak technically about the solo works of Bach is to miss the point that they represent so much more than the sum of their parts! They are a part of our lives as violinists from our earliest years with our learner-driver license plates on, using their notes and forms as tools to improve on our playing. The time when this turns around, when our skills on the instrument become the tools with which to begin our journeyings in this music, happens imperceptibly. And then is never ending. This also happens to the listener, the ear, and the inner ear. There is more to hear each time, more to understand, more to smile with, to weep over.

I. Bach: Partita in E Major
We in our time have the greatest fortune to be able to read the solo works of Bach, from the actual fair copy he himself made. This is revelatory, as one can see the the contours, both inner and outer shapes of the music, and the dance. It appears that Bach wrote this Partita some time after the others. Of all the violin Partitas this is the most like the form and content of the dance movements contained in the suites for cello. Bach was the master of form, and also loved to use works repeatedly in other contexts. The Prelude appears in the guise of an organ in a Prelude to one of Bach's Cantatas. The five dances movements are French to their core in character, stylised into purely instrumental form, but their rhythm, and syntax is that of the dance, not the song.

II. Telemann: Fantasie
Perfectly formed, compositionally executed and simply beautiful.

III. Bach: Sonata in G minor
Here is illustrated a style of improvisation, written out fully, as in the sonatas of Corelli. The fundamental shape and movement of the harmony is simple; the florid ornaments in between serve as beautiful bridges between the chords of the main structure. The fugue is the inevitable result of the prelude, dramatic and concerto-like in character. Bach in his Siciliano gives us respite, peace and tranquillity, as does Corelli in those sonatas. The final Presto is a demonstration of virtuosity of all kinds.

V. Bach: Partita in D Minor
Again, the conception is of dance, not aria. The form follows a well-trodden path, from the 16th and 17th centuries, of a suite of dances, in French and Italian styles; here each title is in the Italian, and the style follows. It was common practice to end a suite of dances with a *Ciaccona/Passacalia*. Perhaps Bach broke the mould with this one.

Elizabeth Wallfisch

Monday Intermezzo Organ Recital

JULY 19, 26 AND AUGUST 2, 10:30 AM, CARMEL MISSION BASILICA
RIO ROAD, CARMEL

This recital will be broadcast on KUSP-FM, 88.9, on Wednesday, July 28, 2004, at 7 pm

Intermezzo No. 1

Bach's Organ Music

Johann Sebastian Bach
1685 – 1750

Andrew Arthur, *organ*

I. **Prelude & Fugue in C Major, BWV 547**

II. **Three Chorale Preludes on: *Nun kommt, der Heiden Heiland,* BWV 659, 660, 661**

III. ***Alla breve* in D Major, BWV 589**

IV. ***Canzona* in D Minor, BWV 588**

V. **Fantasia super: *Christ lag in Todes Banden,* BWV 695**

VI. **Chorale Prelude: *Herr Jesu Christ, dich zu uns wend,* BWV 709**

VII. **Prelude & Fugue in C Minor, BWV 546**

The Monday Organ Recital is generously underwritten by Fire Protection Associates.
The Monday morning recitals are underwritten in part through the generosity of Stephen Cassidy & Mr. and Mrs. Cyril Yansouni.

PROGRAM NOTES

I. The Prelude and Fugue in C Major, BWV 547
Composed in 1719, the *Prelude* is written in concerto form, the first seven bars forming the ritornello. It is the only "free" organ work of Bach to be set in a 9/8 meter, and its resulting infectious dance-like rhythm is irresistible. The fugue is unusual in that its strong melodic theme is introduced over fifty times (no other fugue of Bach's contains so many subject entries)! Equally remarkable is the monumental pedal entry in augmentation (*i.e.* doubled note values), which appears two thirds of the way through the movement. In both Prelude and Fugue, Bach writes organ points in the pedal toward the end and alternates short chordal passages with rests; these elements strengthen the unity between the two movements, and together with some surprising harmonic turns make this work one of the most interesting among Bach's oeuvre.

II. These three settings of the Advent chorale *"Nun komm, der Heiden Heiland"* form part of the so-called "Leipzig Chorales." The first (BWV 659), *"à 2 Clav. et Pedale,"* has a richly ornamented coloratura melody in the soprano part, while the left hand has two accompanying voices above an Italianate walking bass line in the pedal. This work, with its meditative and melancholic character as well as the two-bar coda at the end, bears a striking resemblance to Buxtehude's short setting of the same chorale. BWV 660, *"à due Bassi et Canto fermo"* is a trio: the right hand has the ornamented melodic line and the left hand and pedal — in a type of dialogue between two violas da gamba accompanying a solo voice — provide a counter melody. The opening idea of the counter melody is derived from the chorale. The third setting, BWV 661 *"in Organo pleno Canto fermo in Pedale,"* has a far more majestic character. The melody is now stated in long values in the pedal, whilst the other three voices construct a fugal texture based on figuration derived from the chorale melody. It has been suggested that these three chorale preludes represent the three central elements of the catechism: Christ as Savior and Redeemer; Christ as Savior through his death on the cross; and Christ as Savior by his Resurrection from the dead.

III. *"Allabreve"* is the indication for a stipulated time signature in which the beat falls on the *"brevis"* (in our notation the minim or half-note). The term was also used as a name for a piece of music which was written in such a time signature, constructed contrapuntally, and whose character was fundamentally serious. Two of the three sources in which the Allabreve in D Major, BWV 589 survives, mention the title *Allabreve con Pedal con Organo Pleno* (an indication as to the intended registration for the piece). A dating is difficult because the work is not preserved in Bach's hand, and the oldest known source to date is, at the earliest, from 1740-50. There are even musicologists who dispute Bach's authorship.

IV. The instrumental canzona, originally an arrangement of the French vocal chanson, was first encountered in Italy. The keyboard canzona developed into a separate genre: from arrangement in the beginning to an independent composition with an obstinate and consistently recognizable thematic structure. Bach's *Canzona*, BWV 588 for organ (his only composition in the genre) is an early work and can be dated around 1715. It comprises two sections: the first in a duple, the second (with a derived theme) with a triple time signature. Striking thematic similarities can be seen with two Italian works: a *canzona* by Girolamo Frescobaldi from *Fiori musicali* (of which Bach obtained a copy around 1714), and also with a *canzona* by Domenico Zipoli.

V. The Fantasia super *Christ lag in Todesbanden*, BWV 695 comes from the 'Kirnberger' collection and dates from Bach's years in Weimar (1708-1717). In a certain sense it is a two-part composition with an added chorale melody, from which the composer has fashioned two melodic fragments into a refrain: the first he uses at the beginning (and exclusively at the end) and the second after the repeat of the first melody line. The melody of the Easter chorale is to be found in the alto voice.

VI. Like BWV 695, the chorale prelude *Herr Jesu Christ, dich zu wend*, BWV 709 originates from the Kirnberger collection. The richly ornamented chorale melody appears in the soprano, each new chorale line starting with a trilled long note. One could consider the ornamentation techniques used here to be based on a combination of French and Italian principles. A pair of characteristic motifs, which are not borrowed from the melody, supply the building blocks for the accompanying voices.

VII. The Prelude and Fugue in C Minor, BWV 546 in fact originates as two separate pieces, dating from quite different periods. The Prelude was probably written in Leipzig between 1725 and 1729, and around that time combined with a revised version of the Fugue, which in its earlier form had been coupled to the Fantasia in C Minor, BWV 562. The Prelude is written in the Italian concerto form with ritornelli. Thematically speaking the opening bears a striking resemblance to the opening chorus of the Cantata *Wer sich selbst erhöhet* BWV 47 from 1726 and the introductory choruses of the double choir motets composed between 1723 and 1729. Around a third of the Fugue expounds a second theme, which is subsequently combined with the main theme. The Prelude is perhaps more elaborate than the Fugue, but the combination of both makes this one of the most mature works in Bach's output for the organ.

Andrew Arthur

Monday Intermezzo Harpsichord Recital

JULY 19, 26 AND AUGUST 2, 2:30 PM, ALL SAINTS CHURCH
DOLORES & NINTH, CARMEL

This recital will be broadcast on KUSP-FM, 88.9, on Thursday, July 29, 2004 at 7 pm

Intermezzo No. 2

In Vogue — Dances of the Sun King

Yuko Tanaka, *harpsichord*

I. Pieces in C Major — **Louis Couperin**, *c. 1626 – 1661*

Prélude
Allemande
Courante
Sarabande
Passacaille

II. Overture de Cadmus — **Jean-Henry D'Anglebert**, *1635 – 1691*

Variations sur les folies d'Espagne
Tombeau de Mr. de Chambonnières
Chaconne de Phaëton

III. French Suite No. 5 in G Major, BWV 816 — **Johann Sebastian Bach**, *1685 – 1750*

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

The Monday afternoon recitals are underwritten in part through the generosity of
Mr. and Mrs. John W. Buffington & Mary Kay and Ward Crockett.

PROGRAM NOTES

Today's program celebrates the dances that were in vogue at the court of the Sun King, Louis XIV, through the music of Louis Couperin, D'Anglebert, and J.S. Bach. We tend to discuss the suite as a whole while overlooking the particularly unique characteristics of the individual dances that make each suite a successful, cohesive set. As this program highlights the dance, listen to and enjoy the beauty and singular form of each of the dance movements.

Under Louis XIV's strong centralized government, France experienced an extraordinarily prosperous and influential period. Against this backdrop, the ever-increasing popularity of dance as a social ritual and theatrical art flourished and spread throughout Europe. An accomplished dancer, Louis XIV frequently performed in balls and ballets and demanded the same level of enthusiasm and participation from his courtiers. Understandably, a favorite role of Louis XIV was that of Apollo, the Sun God. The standard of dancing was so high that courtiers were expected to learn two to four new dances each year in addition to keeping old favorites from prior years fresh in their repertoire. Louis XIV's love of dance also had a certain political efficacy, as rivals to his power were often fully occupied in learning, mastering, and performing the incredibly rich variety of dance types.

Couperin did not organize his pieces into fixed suites but rather grouped the dances by key, thereby allowing the performer to select individual dances to create a cohesive and pleasing set. While his dances demonstrate great artistry and beauty, Couperin is best known for his unmeasured preludes. Void of rhythm, meter, and bar lines, these preludes are written entirely in whole notes that are connected or grouped together by flowing slurs. While at first glance puzzling and difficult to comprehend, these elegant slurs group together notes to form chords, ornaments, and melody.

D'Anglebert published *Pièces de Clavecin* (1689) while in the service of Louis XIV and dedicated the work to the Sun King's daughter. *Pièces de Clavecin* includes four suites, organ fugues, a short treatise on keyboard harmony, and fifteen transcriptions of overtures, airs, and dances from Lully operas. D'Anglebert was heavily influenced by Lully who was the principal architect of French music at the court of Louis XIV. D'Anglebert's transcriptions of Lully's *Ouverture* and *Chaconne* demonstrate how gracefully D'Anglebert adapted Lully's five-part writing to the harpsichord idiom. Composed in honor of Chambonnières, the grandfather of the French Clavecin style, Tombeau is a slow galliard. *Folie* has its roots in the songs and dances of Spain and Portugal. With *Folies d'Espagne*, D'Anglebert popularized the variation form for the harpsichord. During the reign of the Sun King, the influence of French culture spread throughout Europe. The upper and middle classes emulated French culture and French court dancing was all the rage, with Parisian dancing masters employed in courts all over Europe. In this rich environment, Bach developed his musical vocabulary. That Bach was well versed in French music, dance, and tradition is evident in his significant output of dance music for harpsichord, other solo instruments, and orchestra. Under Bach, dance music reached its pinnacle, as Bach elevated it to a refined and highly stylized form that was impossible to surpass.

Yuko Tanaka

Tuesday Intermezzo Recital

JULY 20, 27 AND AUGUST 3, 2:30 PM, ALL SAINTS CHURCH
DOLORES & NINTH, CARMEL
This recital will be broadcast on KUSP-FM, 88.9 on Monday, August 2, 2004 at 7 pm

Intermezzo No. 3

Flirtations and Transformations

I. *Quatrième concert en sextour* — **Jean-Phillipe Rameau** *1683 – 1764*

La Pantomime
L'Indiscrète (Rondeau)
La Rameau

Cynthia Roberts, Nina Falk, Gabrielle Wunsch, *violins*
Elly Winer, *viola;* Allen Whear, Joanna Blendulf, *cellos*

II. Sonata in B Minor for Violin and Harpsichord, BWV 1014 — **Johann Sebastian Bach** *1685 – 1750*

Adagio
Allegro
Andante
Allegro

Cynthia Roberts, *violin;* Andrew Arthur, *harpsichord*

III. *Grande Sestetto Concertante* (after *Sinfonia Concertante* KV 364) — **Wolfgang Amadeus Mozart** *1756 – 1791*

Allegro maestoso
Andante
Presto

Cynthia Roberts, Gabriella Wunsch, *violins*
Elly Winer, Nina Falk, *violas;* Allen Whear, Joanna Blendulf, *cellos*

The Tuesday recitals are underwritten in part by the generosity of Dr. and Mrs. James Fraser & an anonymous donor.

PROGRAM NOTES

Musical transcription was a valued art in the eighteenth and early nineteenth centuries, and one in common practice. When a new work with commercial potential appeared, such as an opera or a sonata, publishers were eager to provide alternative arrangements for practical use, often for private soirées. Sometimes the composers themselves produced these arrangements, but more often it was an unnamed staff member of a publishing house who transformed an oratorio into a string quartet, or a symphony into a piano trio.

Rameau's unique contribution to the chamber music literature, *Pièces de clavecin en concert* for harpsichord, violin or flute, and viol or second violin, was first published in 1741. As fully written out "concerted" instrumental pieces, with truly French style, they stood in defiance to the sweeping popularity of the Italian trio sonata with its basso continuo. An unpublished arrangement in manuscript of these five pieces and some others for sextet was found in the library of Rameau devotee Jacques Decroix, who may himself have done the transcribing. It is not known if Rameau ever knew or approved of this process. In this arrangement for three violins, viola, and two basses (cellos) the first violin takes over the right hand part of the harpsichord, and the bottom three instruments the left hand part. The original violin and viol parts are found in the second and third violin parts. In all of Rameau's *Pièces* the movement titles are cryptic, if not misleading. La Rameau may indeed be a self-portrait; we'll probably never know.

Mozart's magnificent *Sinfonia Concertante* for violin, viola, and orchestra was written in Salzburg in the summer of 1779. This anonymous, but expert arrangement for string sextet was first published in 1807. The overall ensemble, which originally included a full string section with divided violas, oboes, and horns, had to be condensed into six parts, and care was taken to keep the timbres varied. The solo violin and viola lines of the original are not just transferred to the first violin and viola of the sextet, but distributed throughout the ensemble, providing a true "concertante" flavor but in this more intimate setting.

Allen Whear

Wednesday Intermezzo Recital

JULY 21, 28 AND AUGUST 4, 2:30 PM, ALL SAINTS CHURCH
DOLORES & NINTH, CARMEL

This recital will be broadcast on KUSP-FM, 88.9, on Tuesday, August 3, 2004 at 7 pm

Intermezzo No. 4

Extravagance and Splendor of the Italian Baroque

I.	***Sonata à 3 violini,* Op. III (1642)**	**Marco Uccellini** *1603 – 1680*
II.	***Partite sopra l'aria della Romanesca***	**Girolamo Frescobaldi** *1583 – 1643*
III.	***Lamento d'Orfeo* (from Orfeo 1673)**	**Antonio Sartorio** *1630 – 1680*
IV.	***Sonata à 3 violini in echo,* Op.VIII (1629)**	**Biagio Marini** *1594 – 1663*
V.	***Toccata XIII* (archlute solo)** Gagliarda VI	**Alessandro Piccinini** *1566 – c.1638*
VI.	***Lamento della ninfa* (1638)**	**Claudio Monteverdi** *1567 – 1643*
VII.	***Sonata XVI con 3 violini***	**Giovanni Battista dalla Fontana** *d.c. 1630*
VIII.	***Amo, l'è ver* (dialog)**	**Tarquinio Merula** *1595 – 1665*

Sally-Anne Russell, *mezzo soprano;* Benjamin Butterfield, *tenor*
Ryan Turner, *tenor;* Jeffrey Fields, *bass*
Rachel Evans, Ann Kaefer-Duggan, *violins*
Meg Eldridge, *violin and viola*
Joanna Blendulf, *cello;* Richard Kolb, *theorbo and archlute;* Yuko Tanaka, *harpsichord*

The Wednesday recitals are underwritten in part through the generosity of Mrs. Howard Bucquet & Dr. M.S. Kalsi.

PROGRAM NOTES

In the early 17th century the word "baroque" was originally applied to music as a criticism, suggesting something irregular or distorted, but to the people who liked the newly emerging style such words as "extravagant" and "splendid" might have been more appropriate. The composers of the first part of the Baroque Period were self consciously breaking new ground in music, starting from an interest in recreating the legendary effects of the music of the ancient Greeks. The new style was first developed with vocal music, and sought to stir the hearts and souls of the listeners by having the musical setting follow the accentuation and rhythms of declamatory speech. The lament became established as the means of reaching the most extravagant extremes of emotion. This program features Monteverdi's *Lamento della ninfa* of 1638, and the lament of Orfeo from Antonio Sartorio's little known opera *Orfeo* of 1673. With the lively interest in ancient Greek culture it was natural enough for the legend of Orpheus to be taken up as a symbol of the new music's intentions. Orpheus was the greatest singer and musician in Greek mythology, the son of Apollo (the god of music) and the muse Calliope. He was able to charm wild beasts and make rocks and trees move with his singing and his playing on the lyre, or lute. Monteverdi's opera Orfeo, first performed in 1607, was seen as the first great landmark of the new kind of music. However, by the time of Sartorio's *Orfeo* seventy years later, the fire and intensity of the original high ideals of the Baroque style had somewhat mellowed, so that this Orpheus is less a hero than just an amazingly good singer caught up in an opera plot of jealousy and intrigue. Orpheus sings his lament on hearing of the death of his wife Euridice, under the mistaken impression that his rival Aristeo is responsible. He precedes his lament with a recitative cursing Aristeo, then goes into a short aria calling upon his lyre to speak his sorrows, and upon the plants, rocks, birds, and winds to listen. The lament itself, accompanied by strings, is fairly short, and concludes with Orpheus calling upon Sleep to suspend his torments forever.

While Sartorio's lament is a wonderful display of melodious virtuosic singing, it is far removed from the eloquent fervor and subtlety of Monteverdi's *Lamento della ninfa,* written some forty years earlier. The piece begins and ends with introductory and concluding narrations by a chorus of three men, and during the lament the chorus expresses sympathy for the nymph with brief comments, clearly imitating the functions of the chorus in ancient Greek drama. This is one of the most famous examples of the dramatic recitative style that first established the Baroque style, at the hands of the dominant composer of the age.

Early 17th century composers were quick to find instrumental equivalents to the dramatic rhetoric being developed in vocal music. The violin, with its brilliant tone and capacity for waywardness, suited the new style perfectly and quickly came into prominence. Violinists such as Marini, Uccellini, and Fontana developed virtuoso idioms involving rapid changes of figuration, melodic shape, and tempo. Pieces for three violins are fairly rare because of the challenges of co-coordinating three fanciful melodic lines (and the personalities of three soloistic violinists), but they embody the extravagant character of the Baroque Period exceptionally well.

For the lute the new style called for modifications to the instrument itself. The size of lutes was increased and extra bass strings were added to provide the strong bass lines needed to support the freely moving lines in the treble. The requirements of the new style also resulted in differences between lutes intended primarily for solo playing and those for accompanying voices or other instruments. This led to the development of the theorbo, which sacrifices agility and range in the treble in order to gain resonance and strength in the bass and middle ranges. Alessandro Piccinini was one of the leading virtuosos and composers for the theorbo and archlute, and perhaps (as he claimed) the actual inventor of the theorbo. His book of pieces for the theorbo and archlute of 1623 contains some of the best of the solo repertoire for both instruments.

Richard Kolb

Thursday Intermezzo Recital

JULY 22, 29 AND AUGUST 5, 2:30 PM, ALL SAINTS CHURCH
DOLORES & NINTH, CARMEL

This recital will be broadcast on KUSP-FM, 88.9 on Wednesday, August 4, 2004, at 7 pm

Intermezzo No. 5

Sky and Earth United — A Wedding Bouquet

Johann Sebastian Bach
1685 – 1750

I. Cantata BWV 202, *Weichet nur, betrübte Schatten*

Aria: *Weichet nur, betrübte Schatten* (Depart now, dark shadows)
Recitativo: *Die Welt wird wieder neu* (The world is reborn)
Aria: *Phoebus eilt mit schnellen Pferden* (Phoebus speeds with swift steeds)
Recitativo: *Drum sucht auch Amor sein Vergnügen* (So Love also seeks his delight)
Aria: *Wenn die Frühlingslüfte streichen* (When the spring breezes rush)
Recitativo: *Und dieses ist das Glücke* (And this is happiness,)
Aria: *Sich üben im Lieben* (To pursue love)
Recitativo: *So sei das Band der keuschen Liebe* (So let the bond of chaste love)
Aria (Gavotte): *Sehet in Zufriedenheit* (See in contentment)

II. Cantata BWV 210, *O holder Tag, erwünschte Zeit*

Recitativo: *O holder Tag, erwünschte Zeit,* (Oh lovely day, long-awaited moment)
Aria: *Spielet, ihr beseelten Lieder* (Resound, ye inspired songs)
Recitativo: *Doch, haltet ein* (But stop you lively strings)
Aria: *Ruhet hie, matte Töne* (Rest here, weary notes)
Recitativo: *So glaubt man denn, dass die Musik verführe* (So it is thought that music leads us astray)
Aria: *Schweigt, ihr Flöten, schweigt, ihr Töne* (Be silent, you Flutes, be silent, you Notes)
Recitativo: *Was Luft? was Grab?* (What air, what grave?
Aria: *Großer Gönner, dein Vergnügen* (Mighty Patrons, our sound must also win your pleasure)
Recitativo: *Hochteurer Mann, so fahre ferner fort,* (Most honorable man, go on!)
Aria: *Seid beglückt, edle beide* (Be happy, noble couple)

Kirsten Blase, *soprano*
Robin Carlson Peery, *flute;* Roger Cole, *oboe and oboe d'amore*
Cynthia Roberts, Naomi Guy *violin;* Elly Winer, *viola*
Allen Whear, *cello;* Bruce Moyer, *bass*

The Thursday recitals are underwritten in part through the generosity of
Mr. and Mrs. Willard Clark, Ms. Jane Shedlin & Mr. Peter Trapp.

I. Cantata 202

This is the earliest of Bach's wedding cantatas. The lovely poetry of the libretto, by an unknown writer, evokes images of youth, spring, the renewal of life, and the virtues of marriage. The cantata alternates four arias with recitatives, and closes with a gavotte. In the first movement Bach seizes on the image of lifting winter and emerging spring in the opening adagio with its rising motives in the violins. He colors the opening vocal line with a "dark" harmony, the diminished seventh, on *betrübte* (sad, depressing). This chilly opening gives way to a lighter middle section in which the violins leap about in happy octaves, and the voice joins in a wandering canon on the words *traget Blumen zu* (carrying flowers) which develops at length before the da capo. The second aria turns attention heavenward to Apollo, whose galloping steed is clearly detected in the moving passages of the bass. The emphasis through repetition and the runs on *eilt* (to rush, hasten) reflect the positive attitude toward industry and self-sufficiency that is found in the cantata. The third aria develops further the images of spring. Finally, in the recitative to the fourth aria, the two lovers appear. In response Bach provides the most delightful of the arias, a fast, dance-like movement with a playful oboe ritornello. The last recitative admonishes the lovers to faithfulness before a stately gavotte, which must have served in some way as a ceremonial wedding dance, concludes this lovely work.

II. Cantata BWV 210

There is a great amount of conjecture concerning the origin of this cantata. The work is a wedding cantata, performed in honor of a very influential man, who apparently loved music very much. Worthy of note may even be that in the realm of vocal works a collection of soprano and continuo parts are preserved; it represents today the utmost in beautiful writing in manuscript form, and was undoubtedly meant to be presented to the bride and groom. With the setting of this text to music, Bach has not only created an artistic and extremely mature work, but also a technical and very exacting piece of music. Grace notes and trills, as well as rapid passages up to a high C-sharp (two lines above the staff) is required of the singer; considerable ability is also demanded of the instrumentalists, particularly the flutes. An introductory accompaniment is followed by a dance-like aria with strings, supported by a ritornello of the oboe d'amore, which shows plainly the changing feelings of the "enraptured breast," the excited and the calm moods. The second aria of the cantata presents a contrasting picture. The oboe d'amore and the solo violin are played with inspiring feeling, which is characterized by the small mixolydian leading tone, a favorite musical device, that also appears in the beginning recitative on the words, "O Lovely Day." The flute finally appears as the solo instrument in the third aria. Since its range is restricted by the text, the flute melody is stopped by the voice after a few notes with the words, *"Schweigt, ihr Flöten"* (Be silent, you flutes). The beginning ritornello also appears again in an interlude within the vocal part. This device contrasts with the other and creates an animated play between the voice and the broad, expanding figures in the flutes. The fourth aria, *"Grosser Gönner, dein Vergnügen muss durch unsern Klang besiegen"* (Great Protector, our sound must win your pleasure) is given to the oboe d'amore obbligato with full parts in both violins. The unmistakable dance-like (minuet) character is aided by echo effects in the instrumental ritornello. Until now the recitatives connecting the arias were written in the secco style, so Bach creates a complement to the beginning recitative with the accompaniment and its characteristic motive in the final movement. The last aria finally unites all of the instruments in festive congratulations to the bride and groom. This movement also reaffirms the purpose of the work, "for the connoisseur." Bach is not satisfied, as otherwise customary, to close with a popular dance movement, but ends, in spite of the light melodic quality, in an almost hymn-like manner.

Friday Intermezzo Recital

JULY 23, 30 AND AUGUST 6, 2:30 PM, ALL SAINTS CHURCH
DOLORES & NINTH, CARMEL

This recital will be broadcast on KUSP-FM, 88.9, on Thursday, August 5, 2004 at 7 pm

Intermezzo No. 6

Love, Sacrifice and Ecstasy

I. *Concerto Grosso, Delirium Amoris* — **Georg Muffat** *1653 – 1704*

Sonata. Grave
Ballo. Allegro moderato. Grave. Vivace
Menuet
Giga

II. Sonata No. 4 for Trumpet and Strings — **Heinrich Biber** *1644 – 1704*

III. The Crucifixion from The Five Sorrowful Mysteries — **Biber**

Praeludium
Aria
Variation 1-2
Variation 3. Adagio
Variation 4

IV. Plaudite, sonat tuba, Cantata for Tenor, Trumpet and Ensemble — **Johann Joseph Fux** *1660 – 1741*

V. Partita V (from *Harmonia Artificiosa. Ariosa*) — **Biber**

Intrada
Aria
Balletto
Gigue
Passacaglia

VI. *Laudate pueri dominum* — **Jan Dismas Zelenka** *1679 – 1745*

VII. Sonata in G Minor from *Armonico Tributo*

Muffat
Sonata (Grave - Allegro - Grave - Forte e Allegro - Grave)
Aria (Gavotta - Grave)
Sarabanda (Grave)
Borea (Alla breve)

Monica Waisman, Joseph Tan, *violins;* Michelle Dulak, *viola*
Johanna Blendulf, *cello;* Bruce Moyer, *bass*
Wolfgang Basch, *trumpet;* Benjamin Butterfield, *tenor*
Neil Tatman, Ellen Sherman, *oboes;* Britt Hebert, *bassoon*
Yuko Tanaka, *harpsichord*

The Friday recitals are underwritten in part through the generosity of Dr. and Mrs. Arnold Gazarian & Mr. and Mrs. Lee Rosen.

Muffat and Biber

Georg Muffat was born in Savoy; as a boy he studied in Paris with Lully and others from 1663-69. He was appointed organist at Molsheim Cathedral in 1671, then went to Ingolstadt to study law. He later traveled to Vienna but could not obtain an official appointment and subsequently appeared in Prague (1677), ultimately finding a position in Salzburg in the service of Archbishop Max Gandolf, a post he held for over ten years. He was given leave to travel in the 1680s and studied in Rome with Pasquini. There some of his compositions were performed in Corelli's house. From 1690 until his death he was Kapellmeister to Johann Philipp von Lamberg, Bishop of Passau. Muffat was instrumental in bringing the French and Italian styles into German-speaking countries. Prefaces to his published works provide details about Lully's and Corelli's practice for his German audience. His *Armonico tributo* (Salzburg, 1682), with its careful use of the letters T and S to indicate tutti and solo passages, belongs to the early history of the concerto grosso. These compositions later appeared in modified form in *Ausserlesene Instrumental-Music* (Passau, 1701). The two volumes of orchestral suites, *Suavioris harmoniae instrumentalis hyporchematicae florilegium primum*, (Augsburg, 1695) and *Florilegium secundum*, (Passau, 1698) are particularly fine examples of French influence on a German composer. Muffat (along with Kusser) was one of the first to incorporate the French overture into the German suite.

Heinrich Ignaz Franz von Biber was one of the first great instrumental composers — a thoroughly idiosyncratic musical thinker, and by many accounts the finest violinist of the seventeenth century. He was born on a large estate, where his father was the huntsman or forester. There is no record of his early development as a musician. What is known is that by the mid-1660s he was in the orchestra of Prince-Bishop Karl Lichtenstein-Kastelkorn, one of the leading music-lovers of the time and the owner of one of the great collections of early Baroque music manuscripts. Biber's fame was growing to the extent that he felt he could do better elsewhere, and he left the Bishop's employment in 1670. However, he had not obtained permission to do so and, according to the rules of that time, the Prince-Bishop issued a warrant for his arrest. Biber hid out with an instrument maker in the South Tyrol, Jakob Stainer, who was spreading the word that Biber was a "formidable virtuoso." Biber obtained a job with the court of Maximilian Gandolf, Prince Bishop of Salzburg, in the winter of 1670. In May 1672 he married. In Salzburg he obtained a series of promotions: trainer of the cathedral choirboys (1677); vice-Kapellmeister (1679); and dean of the choirboys' school and Court Kapellmeister (1684). It is not known whether Biber traveled much. The record shows that he was decorated by the Bavarian court twice, indicating his presence in Munich; and the Holy Roman Emperor, Leopold I, awarded him a patent of nobility in 1690, raising an inference that he also played in Vienna. However, he composed and published extensively. His jilted first employer received many of his manuscripts and first editions directly from Biber, indicating that Biber was forgiven for his independence. Biber is best known to history for his violin music, especially for writing pieces exploiting effects made possible through *scordatura*, or non-standard tuning of the violin. However, he also wrote two operas (one of which survives) and a variety of religious music. The two most famous works heavily reliant on scordatura for special tone colors are the Mystery Sonatas (15 sonatas on the Rosary) and *Harmonia artificiosa-ariosa*, a work for string ensemble. He was also advanced in his treatment of the trumpet, writing sonatas for trumpet and strings. He may have been the author of the *Messa salisburgensis*, a highly polyphonic work in fifty-three voices. Previously attributed to Orazio Benevoli and dated 1628, it now appears to have been by Biber, and first heard in 1682. Biber had a highly accomplished contrapuntal mind which, coupled with a truly outstanding melodic gift, makes his music a wonderful flow of invention. He was also unconventional, with collisions of textures and ideas in his music that are oddly comparable with those of Charles Ives. Paul Hindemith considered him the greatest composer before J. C. Bach. *Jesse Read*

IV. Johann Joseph Fux was an organist who gained favor with the imperial court and was given the post of Kapellmeister at St. Stephen's Cathedral in Vienna, performing, composing and teaching into old age. His largest output was church music, including around 80 masses, but his operas and oratorios are monumental and expressive, with ornamentation and dance-like melodies. His *Gradus ad Parnassum* (1725) the most important modern textbook on counterpoint, influenced many later composers. Fux's works form the culmination of Baroque music in Austria.

VI. For Zelenka, please see notes for Twilight Concert No. 3

Saturday Intermezzo Recital

JULY 24, 31 AND AUGUST 7, 11:00 AM, SUNSET CENTER, SAN CARLOS & NINTH, CARMEL

This recital will be broadcast on KUSP-FM, 88.9, in July of 2005

Intermezzo No. 7

Morning with the Masters and Muses

I. Divertimento in D Major, K. 334, for Two Horns & Strings — **Wolfgang Amadeus Mozart** *1756 – 1791*

Allegro
Thema mit variationen. Andante
Memuetto
Adagio
Menuetto
Rondo-allegro

II. Brandenburg Concerto No. 1 in F Major, BWV 1046 — **Johann Sebastian Bach** *1685 – 1750*

Allegro
Adagio
Allegro
Menuetto
Trio
Polacca
Trio
Menuetto

Catherine Emes, Tim Haig, Barbara Downie, Elizabeth Girko, *violins*
George Thompson, *viola;* William Skeen, *cello;* Jordan Frazier, *double bass*
Roger Cole, Neil Tatman, Ellen Sherman, *oboes;* Jesse Read, *bassoon*
Chris Cooper, Loren Tayerle, *French horns*
Yuko Tanaka, *harpsichord*

The Saturday recitals are underwritten in part through the generosity of Mrs. Hilton Bialek & Susan Watts DuCoeur.

I. Divertimento in D Major, K. 334

In the summer of 1779, Mozart was a seasoned traveler with numerous works to his credit and a disastrous concert-giving trip to Paris behind him. He was again in the employ of Archbishop Colloredo, a hateful man who despised the composer. Little of this shows in Mozart's music, however: the two symphonies (Nos. 32 and 33) which preceded this Divertimento are bursting with good humor and brilliant orchestration while, on a smaller scale, K. 334 is among the most relaxed and polished of all his works. To the basic four-part string band Mozart adds a double bass to strengthen the foundations, and two horns to lend richness and harmonic spice. Six movements clearly distinguish the divertimento from the three-or-four movement symphony, yet symphonic elements regularly invade the smaller form. Strings open the first movement and carry the weight of the melodies, horns providing added tone at cardinal points. Sonata form is employed, but, as so often in Mozart's formal movements, the development goes off at a melodic tangent so that the recapitulation comes like a temporarily absent friend to relive earlier joys. Mozart casts the Andante in the tonic minor, except for the fourth of the six variations, and it is in this variation that the horns are released from the constriction of the minor key into an almost romantic duet that brightens as it progresses. For the rest, we are allowed a rare glimpse of Mozart's darker nature, from the descending triplets of Variation I, through chromaticism (II), anguish (III), and passion (V and VI) to the submissive coda. A notable coloristic effect is the use of pizzicato accompaniment, introduced into the second half of V to become a somewhat ominous feature in VI. The first Minuet is all one expects of an 18th century dance: grace, decorum, and perfect symmetry. These qualities extend to the Adagio in A Major in which the horns are silent. First violins play the songful melodies against subtle support from the rest of the strings. The second *Minuet* is more forthright than the first — more symphonic in a way, with prominent contributions from the horns. A change of mood comes with the minor-keyed first trio; also with the second trio, but the latter is a brief, quiet interlude while the former hints at something deeper. In symphony, sonata, concerto and divertimento, one of Mozart's favorite finale forms is the rondo. It gives the opportunity for various groups to display their skill in the episodes, and recalls the "last dance" medley played at balls to speed the dancers on their high-spirited way home. Violins again take the strain in this 6/8 Rondo, often extending into the higher register and indulging in rapid passagework. Contrasting episodes come and go, but it is the teasing main theme that probably stayed in the memory of the departing guests.

II. Brandenburg No. 1

Brandenburg Concerto No. 1 appears to have been adapted from an earlier sinfonia written in Weimar in 1713. Joshua Rifkin, noting the rousing horn fanfares (evocative of the hunt), has suggested that the sinfonia may have served for entertainment at hunting festivities in connection with a birthday celebration for Prince Christian of Saxe-Weissenfels. The horns play a prominent role in the opening movement; their broad triplet figures cutting through the busier textures of the rest of the ensemble. The second movement presents a haunting motive treated in descending sequences first in the oboe, then high in the solo violin (a piccolo violin in Bach's orchestra), and in the bass before development in close canon between the oboe and violin. The third movement continues the spirit of the hunt in a gigue-like setting with prominent horn calls and flourishes from the solo violin. The minuet finale actually presents a series of contrasting dance movements in which the opening minuetto acts as a unifying ritornello.

John Hajdu Heyer

Foyer Recital No. 1

TUESDAY, JULY 20, 1:00 PM, SUNSET THEATER FOYER
SAN CARLOS & NINTH, CARMEL

O Sweet Woods

Songs of nature

So beautie on the waters stood,
When Love had sever'd earth from flood.
So when he parted air from fire,
He did with concord all inspire.
And then a motion he them taught,
That elder than himselfe was thought,
Which thought was yet the childe of earth,
For love is elder than his birth.
Ben Johnson

I. Robin is to the green wood gone (lute) **O sweet woods**	**John Dowland** *1563 – 1626*
II. Have you seen but the white lily grow	**Robert Johnson** *c. 1583 – 1633*
Galliard	**Johnson**
Mark how the blushful morn	**Nicholas Lanier** *1588 – 1666*
My lady North's Galliard	**Thomas Smythe** *fl. c. 1620*
No more shall meads be decked with flowers	**Lanier**
III. Solitude From **Rosy Bowers**	**Henry Purcell** *1659 – 1695*
IV. The Cuckoo (Sonata)	**Johann Schmelzer** *c. 1620 – 1680*
V. *Susse stille* ***In den angenehmen Büschen***	**George Frideric Handel** *1685 – 1759*
VI. So beauty on the waters stood	**Alfonso Ferrabosco** *1578 – 1628*

Sally-Anne Russell, *mezzo soprano*
Rachel Evans, *violin*; Joanna Blendulf, *cello*
Richard Kolb, *archlute and theorbo*

Foyer Recital No. 1

PROGRAM NOTES

Doing a recital of songs about nature seemed like a reasonable idea at first, but it has been interesting to discover that there are not many such songs from the Baroque Period, or in fact any other period of our Western culture. We have plenty of songs with references to the many facets of nature, but most are less about nature than about good or bad fortunes in love. We hear of the pleasant groves and fields in springtime when love is going well, and the stormy seas or the cold craggy mountains when it's going badly. However, there are some fine exceptions to be found in the song repertoire of the 17th century, expressing a profound appreciation of the wonder and beauty of nature with great eloquence. Not all of the songs on this program aspire to spiritual or philosophical heights, but all at least recognize the beauty or power of some part of nature.

In Dowland's *O sweet woods,* the appeal of nature is the "delight of solitariness," away from the "false pleasures" of fame and love. Have you seen but a white lily grow believably compares the beauty of the lady to beautiful things in nature. Less believable is the claim that No more shall meads be deck't with flowers, and a whole lot of other things in nature would change too if I were to "leave my Celia's love." This song is preceded by Mark how the blushful morn, in which the lover is advised that if he wants to get anywhere with Celia in the first place he needs to be like the powerful rays of the midday sun, rather than the pale light of the "blushful morn."

It would be hard to find more contrasting songs than the two by Henry Purcell. The first portrays nature as the source of peaceful solitude, leading to wisdom and serenity. In *From rosy bowers,* however, nature is merely the setting in which the obviously high strung Altisidora attempts unsuccessfully to win dear Strephon, and then goes mad by stages in her disappointment. First cold despair falls on her disguised like snow and rain, then bleak winds and tempests freeze her heart into a solid lump of ice. Altisidora then wonders if she should thaw herself by drowning in the foaming billows, and finally decides to fly wild through the woods, tearing her clothes and hair, dying a thousand deaths. This leaves the serenity of nature a little shattered, but fortunately after the interlude of Schmelzer's imitations of the cuckoo on the violin the two arias by Handel provide as spiritual and straightforward an appreciation of nature as anyone could wish.

This recital concludes with Alfonso Ferrabosco's setting of the poem by Ben Johnson, *So beautie on the waters stood,* which brings together all themes of nature, love, and beauty, possibly with reference to John I, 1-3, Love being taken to mean God.

Richard Kolb

Foyer Recital No. 2

TUESDAY, JULY 27, 11:00 AM, SUNSET THEATER FOYER
SAN CARLOS & NINTH, CARMEL

French & German Music for Flute, Viol, & Theorbo

I. *Deuxième suite* (1726) — **Louis de Caix d'Hervelois**
c. 1670 – c. 1760

- Prelude
- Allemande
- Muzette
- L'Angelique
- Les petits doits

II. Suite in E Minor — **Robert de Visée**
1650 – c. 1732

- Prelude
- Allemande
- Courante
- Sarabande
- Gigue

III. *Sonate Trois* (1727) — **Joseph Bodin de Boismortier**
1689 – 1755

- Grave
- Allemanda
- Giga
- Adagio
- Gavotta

IV. From **Première Suite (1731)** — **Caix d'Hervelois**

- Prélude
- Le Jourdain
- La Monguichet

V. Sonata No. 1 in C Major for Flute and Continuo, BWV 1033 — **Johann Sebastian Bach**
1685 – 1750

- Andante. Presto
- Allegro
- Adagio
- Menuetto I & II

Kim Reighley, *Baroque flute*
Joanna Blendulf, *viol*
Richard Kolb, *theorbo*

Foyer Recital No. 2

PROGRAM NOTES

After a period of decline during the first half of the 17th century, the flute began to come back into favor in France as the French style evolved to feature elegantly expressive melodic lines with intricate ornament. In response to the new interest in the instrument, French flute makers worked out changes in the design of the flute which improved its facility in the high register and chromatic passages. During the first quarter of the eighteenth century the "improved" flute became wildly popular, to the extent that several composers and publishers of flute music became wealthy, as did Joseph Bodin de Boismortier, who published over forty books of flute music. By the 1720s the flute's popularity spread to Germany, partly as a result of the influence of French music, which by then was equal to Italian music in popularity all over Europe.

While the flute was the fashionable new upstart, the viol and theorbo were old aristocrats, still commanding great respect but enjoying their last years of glory. Although Louis Caix d'Hervelois was one of the greatest virtuosi on the viol, he found it worth his while to arrange some of his viol music for the flute. The suite which opens today's program originally appeared for the viol in Caix d'Hervelois' first book of Pieces de viole published in 1715.

The theorbo spread from Italy into the rest of Europe by the 1620s, and during the seventeenth century was a mainstay for chamber music of all kinds, as well as orchestral music and opera. During the last part of the century the theorbo began to be heard less frequently than the harpsichord in Italy, but its popularity remained strong in France and Germany for several more generations. While the theorbo was developed as an instrument for accompaniment, and other kinds of lutes were normally used for solo playing, it inspired the composition of a small but distinctive repertoire of solo pieces. The virtuoso Robert de Visée was the most famous French composer for the theorbo.

During the second quarter of the 18th century musical taste in France was increasingly influenced by the music of Corelli and other Italians. This led to a tapering off of the flute's popularity as the more extroverted violin gained acceptance. The advent of the violin in France affected the viol's popularity even more. The theorbo suffered a similar fate, although it maintained a place in opera orchestras until the end of the century. In Germany all three instruments remained in demand until the end of the age of Bach and Telemann, though with increasing rarity for the viol and theorbo after 1740.

Richard Kolb

Foyer Recital No. 3

TUESDAY, AUGUST 3, 11:00 AM, SUNSET THEATER FOYER
SAN CARLOS & NINTH, CARMEL

Dolce Tormento:
The lighter side of love in 17th century Italy

I. Love is a sweet torment	
Se dolce il tormento	**Claudio Monteverdi** *1567 – 1643*
Corrente 13 (archlute solo)	**Alessandro Piccinini** *1566 – c. 1638*
Maladetto sia l'aspetto	**Monteverdi**
II. How brief are the joys	
Et è pur dunque vero	**Monteverdi**
***Corrente* Op. IV, No.2**	**Marco Uccellini** *1603 – 1680*
Piu lieto il guardo	**Monteverdi**
III. Can't live without you for a minute	
Toccata VI (theorbo solo)	**Piccinini**
Perche piangi, pastore (duet)	**Francesco Turini** *(1621)*
IV. Long live the plague	
Folias (guitar solo)	**Santiago de Murcia** *1685 – c. 1732*
Ah, ladra d'Amore	**Carlo Milanuzzi** (1624)
Villanos	**de Murcia**
Viva la Piaga (a happy song)	**Milanuzzi**
V. Come on, what's the problem, why wait?	
La travagliata	**Barbara Strozzi** *1619 – c. 1677*
***Sonata à canto e basso* Op. IV, No. 12**	**Uccellini**
Amor dormiglione	**Strozzi**
VI. Just tell me again	
***Corrente* Op. IV, No.7**	**Uccellini**
Bel Pastore	**Monteverdi**

Susan Consoli, *soprano;* Ryan Turner, *tenor*
Rachel Evans, *violin;* William Skeen, *cello*
Richard Kolb, *archlute, theorbo and Baroque guitar*

Foyer Recital No. 3

PROGRAM NOTES

Lighthearted songs about love have been popular in every age. Equivalents for all of the lyrics on today's program could easily be found among Broadway standards or in other areas of modern popular song. Whenever we hear vocal music, if it is not intended for religious purposes, then we normally expect to hear lyrics about love. Probably something to do with the fact that we usually fall for being in love ourselves whenever the opportunity arises. Things were pretty much the same in seventeenth century Italy, so it's no surprise that we have thousands upon thousands of lighthearted songs on some theme about love, by every composer from Monteverdi down to the most perfunctory hacks out to make money-selling songbooks. The themes remain unchanged from age to age: love is great, love is trouble, love is eternal, love is brief, you can't resist love, love is risky, love makes you laugh, love makes you cry. In their infinite variations, these themes never seem to lose their appeal, even when the lyrics on their own are amazingly trivial. Seventeenth century songs about love also have in common with their modern counterparts an average length of a modest two to four minutes (possibly related to the attention span of the average lover). They are normally called arias (arie or ariette) in the publications, while more substantial vocal pieces are called cantate. In the seventeenth century repertoire as with its counterparts today, these unpretentious songs account for much of the most beautiful music that we have.

In all areas of Italian vocal music during the first two thirds of the seventeenth century, the presence of Claudio Monteverdi is strongly in evidence, if not dominant. For him the composition of short lighthearted songs was only an occasional diversion from the composition of larger scale sacred works, madrigals, and operas. Monteverdi published one collection of lighter works however — the Scherzi Musicali of 1632, and some of his songs were published in collections by other composers and compilers such as Marini and Milanuzzi. In spite of the relatively small number of songs by Monteverdi, it is not surprising that his songs were some of the most widely circulated and popular songs of their time. "*Se dolce il tormento*" was included in several of Milanuzzi's many books of songs.

Unlike Monteverdi, the obviously fun-loving organist and priest Carlo Milanuzzi turned out frivolous arie by the dozen, and might be considered a seventeenth-century equivalent of Irving Berlin. Milanuzzi's songbooks are identical in design to modern popular songbooks, providing guitar chords as well as basso continuo accompaniments for harpsichord and theorbo. By the 1620s the guitar, or *Chitarra alla Spagnola* had become the most popular chordal instrument for home use, many people preferring not to take on the challenges of dealing with a theorbo or harpsichord. The guitar solos by the Spanish composer and guitarist Santiago de Murcia, though written in the early 18th century, are based on popular dances and chord progressions that were popular all through the 17th century.

In contrast with Milanuzzi, the Venetian composer and virtuoso singer Barbara Strozzi consistently aimed at the highest artistic level in all of her eight volumes of vocal music, published between 1644 and 1664, and she was one of the leading composers of vocal music in the generation after the death of Monteverdi in 1643. While the more substantial cantate account for most of her works for solo voice, her thirty or so ariette are consistently inventive and original.

Alessandro Piccinini was one of the leading virtuosos and composers for the theorbo and archlute, and perhaps (as he claimed) the actual inventor of the theorbo. His book of pieces for the theorbo and archlute of 1623 contains some of the best of the solo repertoire for both instruments.

The correnti and sonata for violin and cello by Marco Uccellini are instrumental counterparts to the light arias, with just enough sophistication and unexpected twists for fun, while mostly avoiding the contortions, excesses, and pyrotechnics that are considered the trademark of violin virtuosi.

Richard Kolb

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Nathan Davis, *tenor* — Tim Krol, *baritone*

with

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Cynthia Roberts and Emlyn Ngai, *violins*; Meg Eldridge, *viola*; Allen Whear, *cello*
Derek Weller, *double bass*; Yuko Tanaka, *harpsichord, organ*

I.	***Was willst du dich betrüben*** (from Cantata BWV 107 *Was willst du dich betrüben*) Full Ensemble	**Johann Sebastian Bach** *1685 – 1750*
II.	***Vergnügte Ruh, beliebte Seelenlust*** (from Cantata BWV 170, *Vergnügte Ruh*) Mr. Bubeck	**Bach**
III.	***Ein unbegreiflich Licht erfüllt den ganzen Kreis der Erden*** (from Cantata BWV 125 *Mit Fried und Freud ich fahr dahin*) Mr. Davis and Mr. Krol	**Bach**
IV.	***Meine Seele sei vergnügt*** (from Cantata BWV 204, *Ich bin in mir vergnügt*) Ms. Sinclair	**Bach**
V.	***Doch weichet, ihr tollen, vergeblichen Sorgen*** (from Cantata BWV 8 *Liebster Gott, wenn werd ich sterben?*) Mr. Kroll	**Bach**
VI.	***Mein Jesus soll mein alles sein*** (from Cantata BWV 75 *Die Elenden soll essen*) Mr. Davis	**Bach**
VII.	***Jesus soll mein erstes Wort*** (from Cantata BWV 171, *Gott, wie dein Name*) Ms. Sinclair	**Bach**
VIII.	***Meine Seele, auf! erzähle*** (from Cantata BWV 69, *Lobe den Herrn, meine Seele*) Mr. Bubeck	**Bach**
IX.	***Wenn Trost und Hülf' ermangeln muss*** (from Cantata BWV 117, *Sei Lob und ehr dem Höchsten Gut*) Mr. Kroll	**Bach**
X.	***Pur ti miro*** (from the opera *Il coronazione di Poppea*) Ms. Sinclair and Mr. Bubeck	**Claudio Monteverdi** *1567 – 1643*
XI.	***O Seelenparadies*** (from Cantata BWV 172 *Erschallet, ihr Lieder*) Mr. Davis	**Bach**
XII.	***Herrscher über Tod und Leben*** (from Cantata BWV 8 *Liebster Gott, wenn werd ich sterben?*) Full Ensemble	**Bach**

This is the final event of the 2004 Adams Vocal Master Class.
David Gordon and Sanford Sylvan, *faculty*; Melinda Coffey, *repetiteur*

Adams Master Class Website: www.spiritsound.com/bachinfo.html

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church
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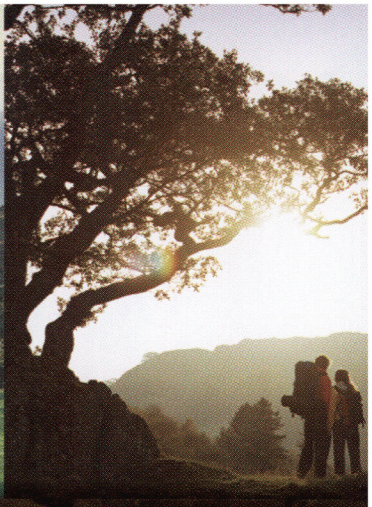
This program is generously made possible each year by the Virginia Best Adams Endowment Fund.



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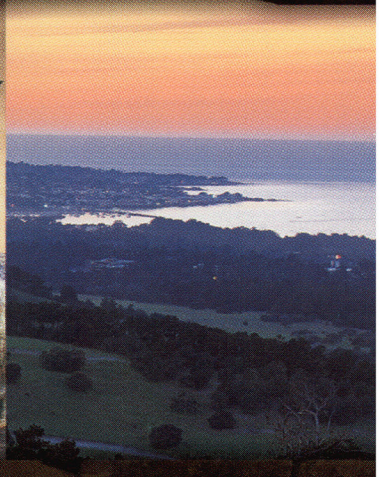

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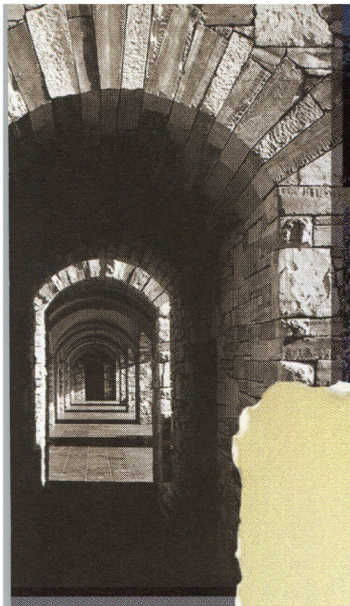

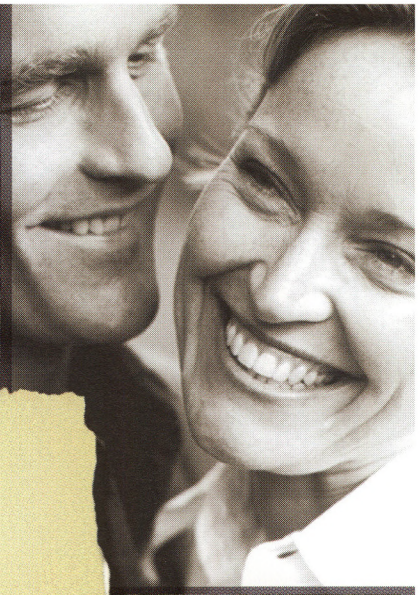

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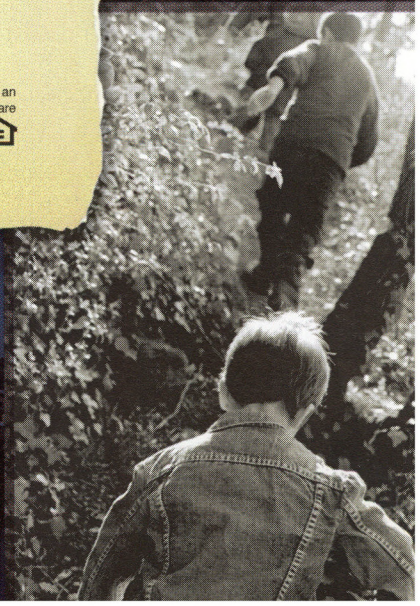

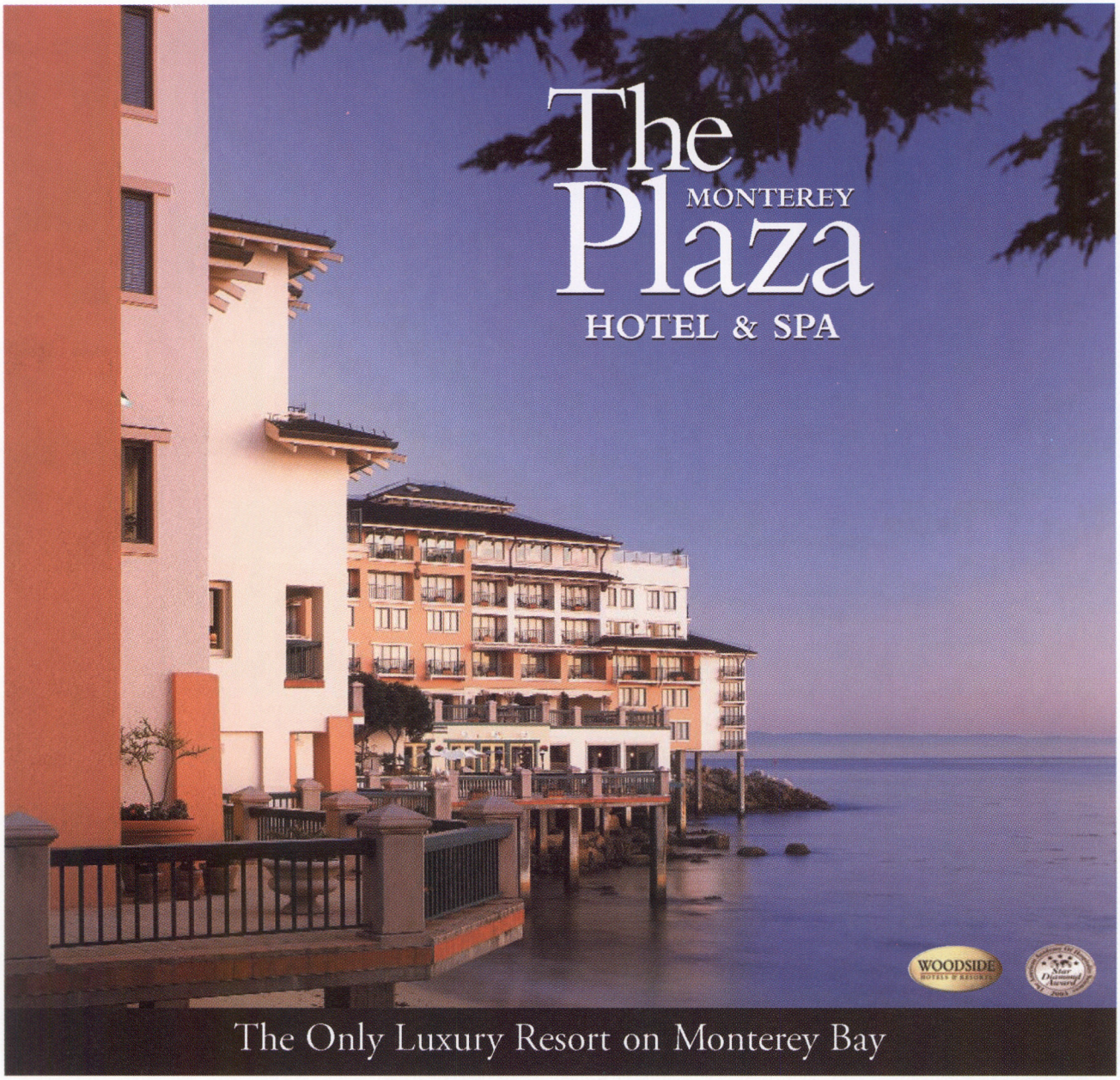

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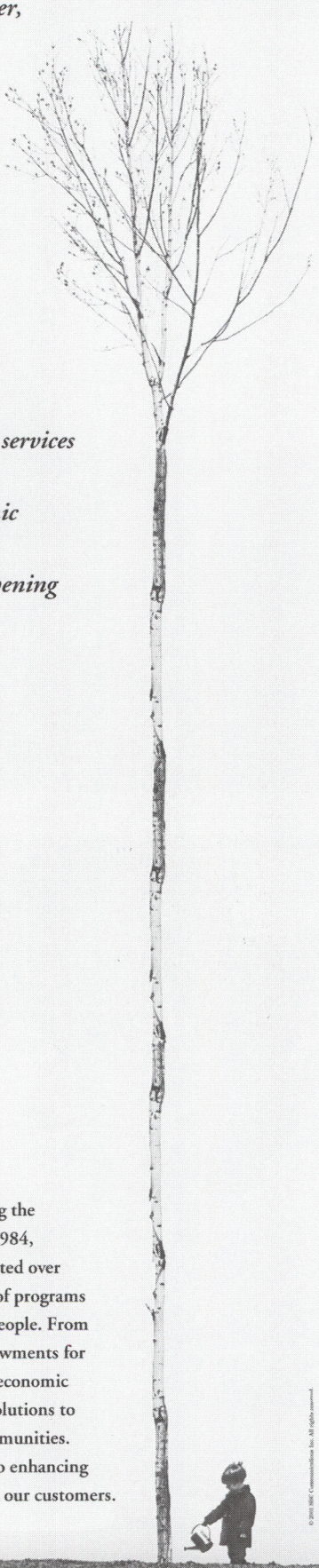

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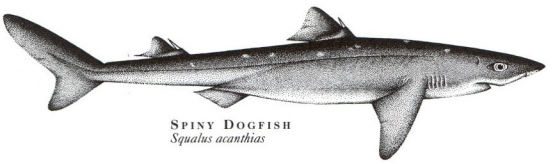

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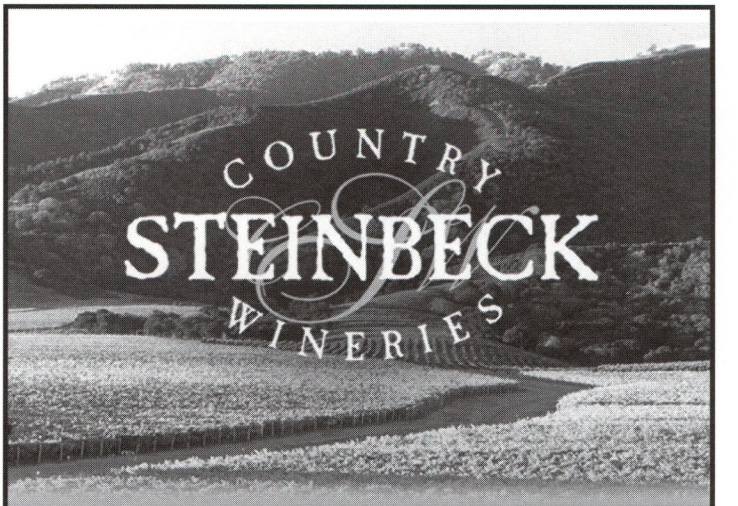

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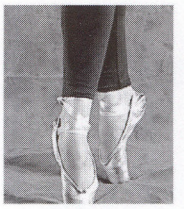

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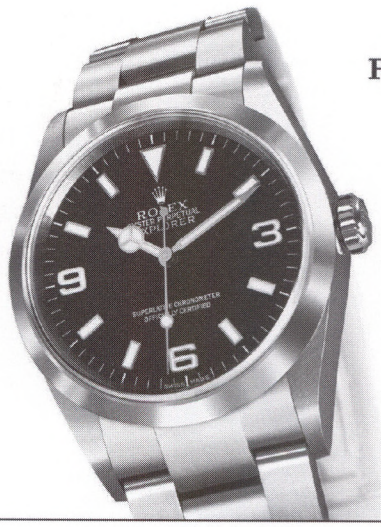

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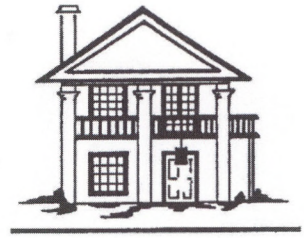

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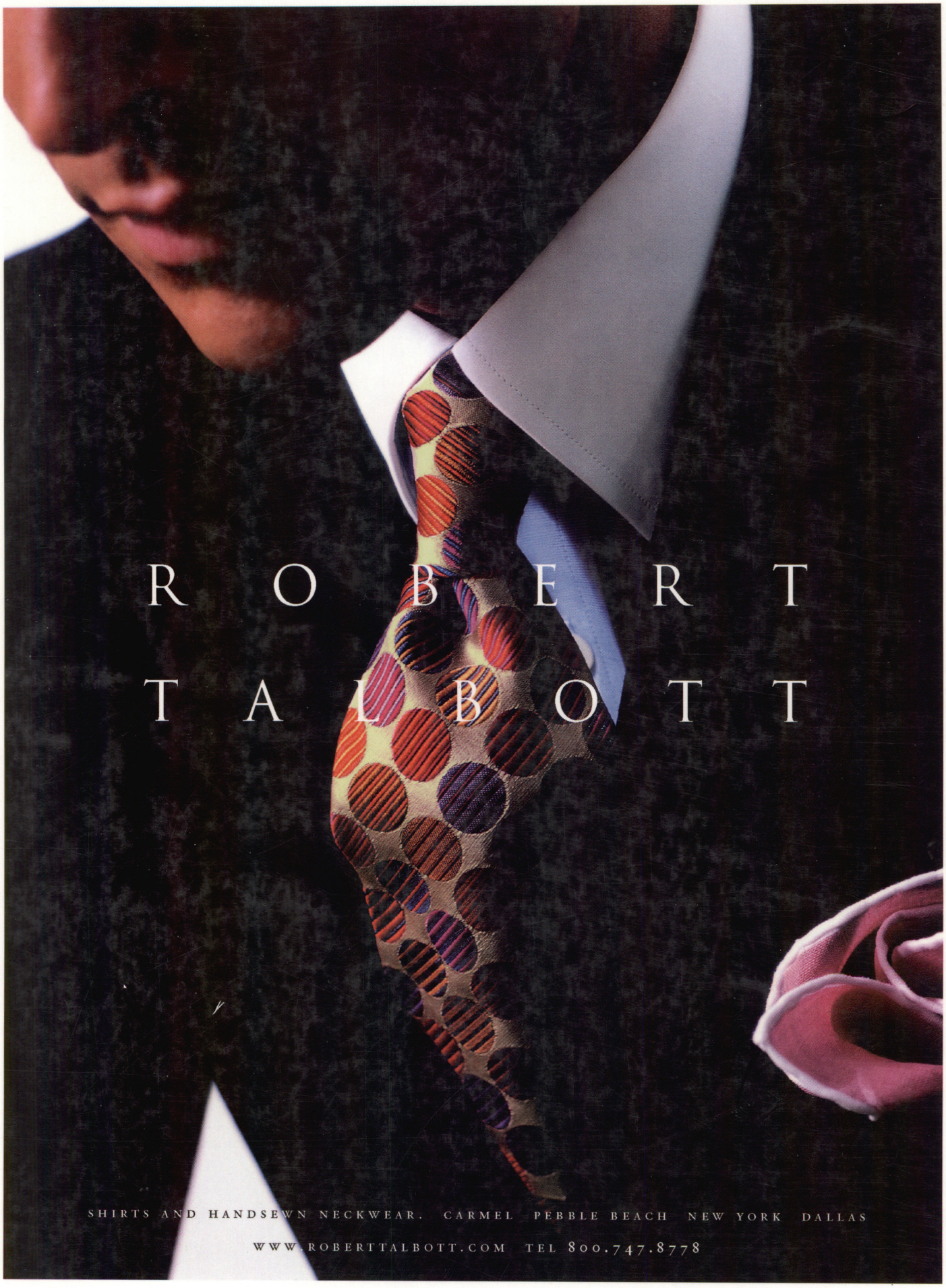
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